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ABSTRACT

Presented is a collection of instructional program units, or mini-workshops, developed by the coordinators and resource personnel working in Project Talented and Gifted and used by students participating in the project at the elementary and secondary level. Sections on each topic usually cover objectives and outlines of each session in the workshop, materials needed, a bibliography of resources, suggested resource persons, topics for individual research, library skills needed, and modes of presentation. Included are units on such topics as basic piano and composition, sculpture, silk screen printing, drawing, movie making, acrylic painting, physical activities, rug hooking, short form poetry, elementary Spanish, creative dramatics, and beginning law. (IM)

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Appendix IV

Part 2 of Two Bindings

INSTRUCTIONAL PROGRAM UNITS

Project Talented and Gifted

EC100025

MINI--WORKSHOP PROPOSAL

TITLE Basic Piano & Composition AREA Arts NO

PROPOSED BY Virginia L. Rose DATE Fall 1974

SESSIONS REQUIRED 4 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE Play it Yourself AGE RANGE 9-17

OVERVIEW:

This unit is designed to help students learn to play simple piano and to use the basics of piano in composing melodies.

MOTIVATION DESCRIPTION FOR STUDENTS

Learn to play songs you like in your own style. Learn to write songs.

OBJECTIVES

Recognize and understand the G and F clef.
Be able to name and play the notes on the staff from g, an octave below middle c to g, an octave above middle c.
To know the whole-step, half-step pattern of a major scale.
Be able to play four songs.
Compose songs.
Know the c, g, and b^b major scales and their major chords.
To be exposed to correct key board position and correct fingering of the c, g, and b^b major scales.

COURSE OUTLINE

First Session:

Learn the full staff (use poster & flash cards).
Find these notes on your instrument.
Explain major scale (use C major for example).
Listening exercise on whole and half steps (visual understanding).
Read a song in key of C, such as: He's Got the Whole World in His Hands.
Play it.
Make up a melody in key of C.
Home activity--look up and try to play other songs in key of C.

Second Session:

Play songs students have brought from home. Review He's got the Whole World in His Hands.
Review through short games music theory taught in last lesson.
Construct G scale.
Learn to play a song in key of G--(pop tune).
Compose melodies in key of G.
Look for songs in key of G.

Third Session:

Use same ideas as for lesson 2.
Construct B^b scale.
Read Battle Hymn of Republic.
Play " " " "
Chord " " " "
Compose melodies in this key.
Practice songs we've learned at home.

Fourth Session:

Play songs we've learned.
Add interesting accompaniaments to melodies we've created.
Film or filmstrip of a famous keyboard artist.
Folk Song.

MATERIALS NEEDED

Keyboard instruments.
Posters
Games
Musical Scores for piano - in easy to read form.
Manuscript paper
Pencils
Film or filmstrip

BIBLIOGRAPHY OF BOOKS AND OTHER SOURCES WHICH WERE OR COULD BE CONSULTED (INCLUDING PEOPLE)

Educating the Ablest, Gowan & Torrance.

Creative Learning and Teaching, Torrance & Myers.

WAYS IN WHICH STUDENT CREATIVITY IS ENCOURAGED IN SESSIONS

Composing melodies
Adding interesting accompaniaments

IF A CONTINUATION OF THIS COURSE IS FEASABLE IT COULD TAKE THE FOLLOWING FORM

Continue study of scales, chords, and playing a variety of songs. Continue composing and arranging.

WAYS IN WHICH THE SESSIONS OFFERED THE CHILDREN LEADERSHIP OPPORTUNITIES

Children will have opportunities to carry out their ideas and evaluate them.

WAYS IN WHICH THE COURSE COULD LEAD TO STUDENT USE OF THE LIBRARY

Simple theory books could be recommended for reading.

MINI--WORKSHOP PROPOSAL

TITLE Exporing Sculpture AREA Arts NO

PROPOSED BY Arthur B. Gilbert DATE Spring 1976

SESSIONS REQUIRED 4 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE Introduction to Sculpture AGE RANGE 10-16

OVERVIEW:

This unit is an introduction to sculpture in which the student is confronted with art problems to solve.

MOTIVATION DESCRIPTION FOR STUDENTS

Work and knowledge in three dimensional design. Use variety of media and creative problem solving techniques to solve prescribed problems in sculpture.

OBJECTIVES

To give students the opportunity to explore sculpture.
To gain a knowledge of its principles.
To develop their own skills in use of materials.
To build confidence by producing their own work in sculpture.

COURSE OUTLINE

First Session:

Introduce sculpture and principles involved in three demontional design.
Allow each student to decide on his or her problem to be solved in sculpture and break into groups to begin finding ways to solve each problem.

Second Session:

Begin minature solutions.
Do several variations in permaplast clay.

Third Session:

Begin transfer from minature to final project.

Fourth Session:

Complete sculpture project.

MATERIALS NEEDED

Plastacine clay
Plaster

WAYS IN WHICH STUDENT CREATIVITY IS ENCOURAGED IN SESSIONS

Each student will be encouraged to use creative problem solving techniques and to use them to create their own interpretation in a piece of sculpture.

IF A CONTINUATION OF THIS COURSE IS FEASABLE IT COULD TAKE THE FOLLOWING FORM

Use of different media and/or to expand knowledge and confidence in same media.

WAYS IN WHICH THE SESSIONS OFFERED THE CHILDREN LEADERSHIP OPPORTUNITIES

Give student chance to use problem solving techniques in leadership manner assisting other students.

WAYS IN WHICH THE COURSE COULD LEAD TO STUDENT USE OF THE LIBRARY

Research how other artists have used different media.

REWARDS OFFERED STUDENT FOR WORK DONE IN AND BETWEEN SESSIONS

Chance to do more than one project and use of variety of media.

MINI--WORKSHOP PROPOSAL

TITLE Silk Screen Printing AREA Arts NO

PROPOSED BY Yvonne Hughes DATE Fall, 1975

SESSIONS REQUIRED 3 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE Printing for Pleasure AGE RANGE 9-17

OVERVIEW:

This unit is designed to provide the basic information on how to do the silk screen printing process.

MOTIVATION DESCRIPTION FOR STUDENTS

Students examine actual examples of silk screen prints as well as study history of the technique and examples found in resource materials.

OBJECTIVES

To provide students with an opportunity to examine examples of silk screen art.
To provide students with an opportunity to learn the process of silk screen.
To provide students with the opportunity to create their own designs and to carry them through to completion.

UNIT OUTLINE

Students examine actual examples of silk screen and examine resources materials for technique, possible designs, and background information.
Students create their designs, and transfer them to stencil paper.
The stencil is cut.
The stencil is placed under the screen and a practice print is taken.
The student determines the paper or fabric to be printed.

MATERIALS

newsprint
pencils
stencil paper
stencil knives
squeege
construction paper
3-m silk screen paper
mattboard
matt cutter
tape

BIBLIOGRAPHY OF BOOKS AND OTHER SOURCES WHICH WERE OR COULD BE USED FOR CONSULTATION (INCLUDING PEOPLE)

Libby Caligan - Supervisor of Art, Cabell County
Fred Reger - Art Teacher - Huntington High School
Silk Screen Technique, J. I. Biegelseisen and M. A. Cohn
Hand Decoration of Fabrics, Francis Kalfka, Taplinger, 1959.
Art: Of Wonder and a World, Jean Mary Morman, Art Education, Inc., Blauvelt, N. Y., 1969.

WAYS IN WHICH STUDENT CREATIVITY IS ENCOURAGED IN SESSION

Each student creates his own design for printing.
Each student is encouraged to experiment with techniques and printing surfaces.

WAYS IN WHICH THE SESSIONS OFFERED THE CHILDREN LEADERSHIP OPPORTUNITIES

Each student learns respect for his own creation.
Each student is encouraged to share his ideas verbally, and to demonstrate his technique and work to others, as well as reporting on research done.

WAYS IN WHICH THE UNIT COULD LEAD TO STUDENT USE OF THE LIBRARY

Students initially examine silk screen prints in resource material for possible designs for learning techniques. Also, the library is a source for future projects.

REWARDS OFFERED STUDENT FOR WORK DONE IN AND BETWEEN SESSIONS

Each student is rewarded by having tangible evidence of his own creative endeavors.

MINI--WORKSHOP PROPOSAL

TITLE Drawing AREA Arts NO

PROPOSED BY Yvonne Hughes DATE Fall, 1975

SESSIONS REQUIRED 3 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE Drawing For Fun AGE RANGE 10-1?

OVERVIEW:

The purpose of this unit is to provide the students with the opportunity to draw, using a variety of materials. A demonstration of each technique is given and the students are encouraged to use their own ideas in carrying out the seperate activities.

MOTIVATION TO BE USED

Discuss individually with each student their interests in drawing--technique, media, background.

Show and discuss examples of drawing techniques:

- pencil
- pen and ink
- felt-tip pen
- wash
- crayon resist
- scratchboard
- chalk
- charcoal

Show and discuss examples of subject matter:

- gesture
- contour
- still life
- landscape

OBJECTIVES OF SESSIONS

To provide students with the opportunity for observing examples of a variety of drawing techniques.

To provide students with the opportunity to become aware of the variety of technique and subject matter in drawing.

To provide students with the opportunity to learn drawing techniques.

To provide students with the opportunity to practice a variety of techniques.

To provide students with the opportunity to examine a great deal of resource material.

To provide students with the opportunity to learn techniques new to them.

To provide students with the opportunity to improve established techniques.

To provide students with the opportunity to experience one-to-one critique.

COURSE OUTLINE

First Session:

Discuss background and interests with each student.

Present examples of figure drawing and techniques for examination by students.

Discuss and/or specific techniques.

Present the first assignment: Figure Drawing--Blind Contour

Explain purpose of blind contour as increasing student awareness of the contour as line of texture denoting shape and relationship of distance--both vertical and horizontal.

Second Session:

Still Life

Look at examples of still life drawing.

Set up a variety of textured objects in a still life which includes:
shiny surface
deep-textured surface
fabric
wood, etc. (sea-shell, live plant)

Review measuring with the pencil

Demonstrate measuring relationships and sizes in the still life.

Demonstrate rendering various textures.

Briefly discuss value differences.

Students draw a large still life in thin line and one in charcoal. Review briefly charcoal techniques.

Critique individually the work completed.

Assignment for next session: Execute a still life.

Third Session:

Assignment: Landscape

Look at examples of landscape drawings.

Demonstrate some techniques for leaves, bark, grass, shingles, etc.

Weather permitting, students go outside and render large landscape drawing in choice of instrument.

If weather is inclement, work at window.

Execute one drawing in thin-line, another in chalk or charcoal.

Collect best work of all three sessions. Mat them for display.

MATERIALS NEEDED

newsprint
white drawing paper
charcoal paper
pencils
chalk
charcoal
felt-tip pens
ball-point pens
pen and points
India ink

Demonstrate a blind contour drawing.

Teacher acts as model for students to create a blind contour drawing in felt-tip pen, pencil, or ball-point pen. Rules: Eyes do not leave subject as pencil moves. Students may lift pencil and move it as eyes are on paper.

Execute two (2) blind contour drawings.

Present the second assignment: Gesture Drawing--Circular Line.

Explain need for first gesture exercise as denoting position and/or movement.

Demonstrate a circular-line gesture drawing.

Act as model. Students use pencil, felt-tip, ball-point. Using circular/oval/elliptical movements, students create the full figure, darkening areas farthest away by going over them. Students execute 3 drawings.

Present the third assignment: Gesture Drawing--Mass.

Explain need for second gesture drawing as denoting mass, shadow, and position.

Demonstrate a gesture drawing, using side of sanguine chalk.

Act as model. Students use chalk, sanguine stick or charcoal to create the full figure, by filling in areas solidly, darkening areas farthest away. Students execute 2 drawings.

Present the fourth assignment: Portrait.

Demonstrate how face is proportioned--head, oval-shaped; eyes, 1/2 between top of head and chin; end of nose, 1/2 between eyes and chin; mouth, 1/2 between end of nose and chin; ears, length of nose.

Act as model for portrait in pencil, felt-tip, or ball point.

Fifth Assignment: Full-figure standing.

Demonstrate full figure proportions. Measure heighth by head. Elbow at waist. Hands between knee and top of leg. Hands between knee and top of leg.

Demonstrate how to use pencil to measure, and to lay in light pencil lines first. Diagonal, intersecting lines for relationships.

Act as model for a drawing of full figure standing.

Using measuring technique act as model for full figure seated.

Critique individually.

Assignment for next session: One each--blind contour
gesture drawing--thin-line mass
full figure; seated, and standing

BIBLIOGRAPHY OF BOOKS AND OTHER SOURCES WHICH WERE OR COULD BE CONSULTED (INCLUDING PEOPLE)

The Natural Way to Draw, Kimon Kicholaides, Houghton Mifflin, 1941.

The Joy of Drawing, Gerald Gollqitzer, Sterling, 1961.

Pencil Pictures, Ted kautsky.

Pencil, Pen and Brush, Harvey Weiss, Young Scott.

WAYS IN WHICH STUDENT CREATIVITY IS ENCOURAGED IN SESSIONS

Each student is encouraged at each point to create his/her own treatment of each subject matter from his own comcepts, to his techiique for rendering, and his unique final product.

IF A CONTINUATION OF THIS COURSE IS FEASIBLE IT COULD TAKE THE FOLLOWING FORM

Extensive work in one or more of the following:

contour drawing
gesture drawing
figure drawing
pen and ink
charcoal
still life
landscape
wash combinations

WAYS IN WHICH THE COURSE COULD LEAD TO STUDENT USE OF THE LIBRARY

The library is a source for students to examine examples of techniques.

The library is also a source of possible techniques for students.

MINI-WORKSHOP PROPOSAL

TITLE Movie Making AREA Arts NO

PROPOSED BY Charles Seplocha DATE Spring 1975

SESSIONS REQUIRED 4 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE Produce Your Own Movie AGE RANGE 10-17

OVERVIEW:

This mini course will provide an introduction to the fascinating art of movie making. In a short time period (4 - 1 hour sessions) the student will be exposed to the fundamentals of creating good motion pictures. While the course will be abbreviated, it will allow the students to produce, from start to finish, a complete movie.

OBJECTIVES:

The primary objective of the course will be to provide direction for the students interested in photography.

Attempts will be made to allow the following:

1. Student direction
2. Student actors
3. Student writers
4. Student constructed props
5. Student camera crew
6. Student lighting crew

COURSE OUTLINE:

First Session: Introduction and brief description of entire course. Time being at a premium, we will begin immediately to get to know camera and basic camera techniques.

I. See and discuss completed student film.
   a. Over all effect of film.
   b. Organization of film.
   c. Technical problems in making film.

II. To become familiar with camera operation each student will shoot part of a roll of film.

III. Plan for own film.
   a. Story (message)
   b. Plan lights, props, and costumes
   c. Open frame - what would we like to do

Second Session: (Restate problem)

I. Show processed film (2 times) (From last session)
   a. Discuss problems
   b. Discuss good points/ideas
   c. Film has no continuity
   d. Steady camera

II. Work with plot and characters--titles
   a. How movie titles are made.
   b. Properties
   c. Character assignment

III. Begin shooting

THIRD SESSION

I. View returned film
   a. Visual edit
   b. Any retake needed
   c. Critical comment

II. Continue shooting
   a. Pick up where "cut"
   b. Note any changes needed
   c. Complete shooting

Fourth Session:

I. Edit Film
   a. Eliminate and splice
   b. Run through film
   c. Final edit
   d. Screening

MATERIALS NEEDED:

5 rolls super 8 film
Super 8 camera
Super 8 projector
Screen
1 empty reel (200')
Super 8 film splicer w/tape

BIBLIOGRAPHY OF BOOKS AND OTHER SOURCES WHICH WERE OR COULD BE CONSULTED (INCLUDING PEOPLE)

Pamphlets:
Kodaks "Outline for Teaching, A Course in Basic Movie Making"

Books:
Movie Making, Hila Colman.
Young Film-makers, Roger Larson

Resource Person:
Larry Langdon, Milton High School

WAYS IN WHICH STUDENT CREATIVITY IS ENCOURAGED IN SESSIONS:

The entire concept of original film making will foster creativity.

IF A CONTINUATION OF THIS COURSE IS FEASABLE IT COULD TAKE THE FOLLOWING FORM:

Advanced photography with emphasis on a film festival. Each student would make his own movie and all would be screened on the same day. The class would vote on over-all movie.

WAYS IN WHICH THE SESSIONS OFFERED THE CHILDREN LEADERSHIP OPPORTUNITIES:

Each student will be required to assume different rolls in the film making process. A director will be required to "lead" direct the production. Each will have the opportunity to inflict himself into the production.

WAYS IN WHICH THE COURSE COULD LEAD TO STUDENT USE OF THE LIBRARY:

With sessions lasting one hour students will be required to do much of the related reading on their own. A list of books available at the center will be provided.

REWARDS OFFERED STUDENT FOR WORK DONE IN AND BETWEEN SESSIONS:

The reward will be realized in a complete student made film.

MINI--WORKSHOP PROPOSAL

TITLE Making Corn Husk Dolls AREA Arts NO

PROPOSED BY Yvonne Hughes DATE Spring 1975

SESSIONS REQUIRED Undetermined SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE How to Make Corn Husk Dolls AGE RANGE 10-16

OVERVIEW:

This unit explains how to secure the materials and explains the method of making corn husk dolls.

MOTIVATION

Examination of actual dolls.
Examination of pictures of dolls, the variety of techniques in creating them.

OBJECTIVES

To acquaint students with the technique of creating corn husk dolls.
To provide students with the opportunity of creating corn husk dolls.

COURSE OUTLINE

Students examine actual examples of corn husk dolls.
Students examine materials and examples of corn husk dolls.
Students study techniques and procedures for creating them.
Students decide which procedure they will use to complete them.
Materials are gathered.
The husks are soaked in warm water until soft.
One lead is fitted over a round wooden ball for a head form and fastened with a wire or thread.
Two or three leaves are tied to form hands and arms and fastened under the bodice.
Six or 7 leaves are tied and fitted at the waist and fastened.
The hands are positioned and fastened to the skirt with straight pins.
When the doll is dry, pins are removed and doll is finished by painting facial features with India ink and pen, cornsilk (etc), are made for accessories. Husks may be painted for color.

MATERIALS NEEDED

corn husks
warm water in bucket
thin wire or thread
wooden beads
fabric scraps
India ink
pen
water colors

BIBLIOGRAPHY OF BOOKS AND OTHER SOURCES WHICH WERE OR COULD BE CONSULTED (INCLUDING PEOPLE)

How to Make Cornhusk Dolls, Hayel Pearson Handicrafts.

Charolle Collyer--Bill's Arts and Crafts Shop, Main Street, Ashland, Ky.

WAYS IN WHICH CREATIVITY IS ENCOURAGED IN SESSIONS

Students are encouraged to use their own creativity in deciding on figures to be constructed, technique, position, and accessories. Also, ways they may be displayed.

IF A CONTINUATION OF THE COURSE IS FEASIBLE, IT COULD TAKE THE FOLLOWING FORM

Continue with making groups of figures for showcasing.
Experiment with using corn husks for other techniques, for making animals, etc.

WAYS IN WHICH THE UNIT COULD LEAD TO STUDENT USE OF THE LIBRARY

Students use the library to research information on techniques of corn husk dolls and related arts.

MINI--WORKSHOP PROPOSAL

TITLE Plaster of Paris Sculpture AREA Arts NO

PROPOSED BY Yvonne Hughes DATE Spring 1976

SESSIONS REQUIRED Indefinite SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE Plaster of Paris Sculpture AGE RANGE 10-16

OVERVIEW:

This unit provides the resources and materials needed to introduce the students to one type of sculpture, plaster of paris.

MOTIVATION

Examination of examples of Plaster of Paris sculpture.
Demonstration of technique.

OBJECTIVES

To provide students with the opportunity to examine finished Plaster of Paris sculpture.
To provide students with the opportunity to learn the technique.
To provide students with the opportunity to create the medium from which to carve.
To provide students with the opportunity to plan procedure after mentally zisualizing the finished product.
To provide students with the reinforming activity of creating their own product.

UNIT OUTLINE

Students examine examples of plaster of Paris sculpture.
Students mix and pour plaster of Paris and zonolite or sawdust into 1/2 gallon milk cartons.
After mixture is set, the carton is peeled away.
Carving is done, then the sculpture is sprayed with Kryon Crystal Clear.
Sculpture is then mounted by gluing with Elmer's glue to a colored or stained block of wood.

MATERIALS

1/2 gallon milk cartons
plaster of Paris
zonolite or sawdust
carving knives
newspaper
mixing pan and stirrer
Kryon Crystal Clear
blocks of wood
Indian ink
paint brush
Elmer's glue

BIBLIOGRAPHY OF BOOKS AND OTHER SOURCES WHICH WERE OR COULD BE CONSULTED (INCLUDING PEOPLE)

Libby Caligan--Art Supervisor, Cabell County
Creative and Mental Growth, Viktor Lowenfeld.
The Arts in the Classroom, Natalie Robinson Cole, John Day, 1942.
The Art of Sculpture, Herbert Read, Pantheon, 1961.
Printmaking Today, Jules Heller, Henry Holt, 1958.

WAYS IN WHICH STUDENT CREATIVITY IS ENCOURAGED IN SESSIONS

Each student plans and executes his own creation from beginning to end.

IF A CONTINUATION OF THIS UNIT IS FEASIBLE IT COULD TAKE THE FOLLOWING FORM

a A group of sculptures might be undertaken.
A large sculpture might be done.
Other sculpture media might be explored.

WAYS IN WHICH THE SESSIONS OFFERED THE CHILDREN LEADERSHIP OPPORTUNITIES

Children help each other in the pouring of the plaster of Paris.
Children are encouraged to share and demonstrate their techniques.

WAYS IN WHICH THE UNIT COULD LEAD TO STUDENT USE OF THE LIBRARY

Students search resource materials for examples of carving textures and techniques.
The library is a source for future projects.

REWARDS OFFERED STUDENTS FOR WORK DONE IN AND BETWEEN SESSIONS

The greatest reward for each student is the process of creating a tangible product.

MINI--WORKSHOP PROPOSAL

TITLE Color AREA Arts NO

PROPOSED BY Ellen K. Cheek DATE

SESSIONS REQUIRED 4 SESSIONS LENGTH

MOTIVATIONAL TITLE Introduction to Color AGE RANGE

OVERVIEW:

The purpose of this unit is to introduce the children to the basic of color in order to provide a foundation for future art activities.

MOTIVATION

Show color wheel and ask questions pertaining to what colors the painter should use to obtain a specific result in painting.

OBJECTIVES

To introduce the students to the basic aspects of color.
Learn color relationships through experimenting with the color wheel.
To learn to mix colors for painting.

COURSE OUTLINE

First Session:

Show filmstrip on "Color", discuss in various paintings in strip.
Talk about origion of color and do some scientific experiments with color.
Mix, colors, using paint, for use in class.
Paint with mixed colors, noting how they react with one another and next to one another.

Second Session:

Bring in various examples of color wheels. Talk about color combinations. Do several projects with color in mind.
Paper weaving.
Positive and negative space designs in color.
String pictures, primary and secondary (painting).
Tissue paper pictures (tissue and glue).
Let students go as far as they like with each state--no need to finish each project.

Third Session:

Begin acrylic painting.
Shoe filmstrips on acrylics
Talk about brushes.
Care of brushes.
Water
Baching, paper, wood, cloth
Mixing colors since they are different from temperas.
Show chart of acrylic mixes.

Fourth Session:

Continue with acrylic work.
Help solve any special problems involving color.
Show techniques of acrylics--water color to opaque (heavy applications).

MATERIALS NEEDED

White paper
scissors
construction paper
glue
acrylics
tissue paper
brushes
jars
sticks, spoons, forks
heavy painting paper (water color)

BIBLIOGRAPHY OF BOOKS AND TOHER SOURCES WHICH WERE OR COULD BE CONSULTED (INCLUDING PEOPLE)

Marguerite Plymale and Joyce Ferguson: Rt. 1, Kenova, W. Va.
Color--A Pitman Publishing Corporation, 20 East 46th Street, N. Y., N. Y. 10017
"Color"--filmstrip from Marshall University Art Dept.
Seurat, Georges, filmstrip, P. O. Box 437, North Hollywood, Calif.
Van Gogh, Vincent, filmstrip, Films and Slides, P. O. Box 437 North Hollywood, Calif.

WAYS IN WHICH STUDENT CREATIVITY IS ENCOURAGED IN SESSIONS

Most are asked to look at examples and create their own idea.

IF A CONTINUATION OF THIS COURSE IS FEASABLE IT COULD TAKE THE FOLLOWING FORM

This course developed into basically a painting class. Many would hope to have more opportunities to do acrylics and oils. Some have their own paint, and tohers want to buy some. The media and its versatility fascinates them.

WAYS IN WHICH THE COURSE COULD LEAD TO STUDENT USE OF THE LIBRARY

Many opportunities to look at various artists work. There are many books on the technical aspects of color, if some are interested. There are film strips that were borrowed from the library. The students were told there were others there.

REWARDS OFFERED STUDENT FOR WORK DONE IN AND BETWEEN SESSIONS

Their finished work.

MINI--WORKSHOP PROPOSAL

TITLE Acrylic Painting AREA Arts NO

PROPOSED BY Yvonne Hughes DATE

SESSIONS REQUIRED 4 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE Painting for Enjoyment AGE RANGE 9-14

OVERVIEW:

This unit provides the student with a demonstration of methods of doing acrylic painting.

MOTIVATION

Presentation of examples of various techniques. Discussion and demonstration of techniques.

OBJECTIVES

To present the exciting flexibility of Polymer Acrylic.

To provide the opportunity for students to explore the variety of possible techniques.

To provide the students with opportunity to complete exercises using the elements of art.

To provide the student with the opportunity to complete a finished painting using the techniques he has learned.

COURSE OUTLINE

First Session:

Presentation of examples of various techniques in polymer acrylics.
Discussion and demonstration of techniques.
Students execute variety of quick exercises using techniques in free-form and still life on water color paper using brushes.

Second Session:

Students execute long studies in acrylics on water color paper--of figure, still life, and landscape using brushes and/or palatte knife.

Third Session:

Students begin final project on canvas board, choosing subject and technique.

Fourth Session:

Students continue to work on final project on canvasboard.

MATERIALS NEEDED

Assortment of brushes
Assorted acrylic paints
Palatte knives
Water color tablet
4 - 16x20 canvas boards
medium
color wheel

BIBLIOGRAPHY OF BOOKS AND OTHER SOURCES WHICH WERE OR COULD BE CONSULTED (INCLUDING PEOPLE)

Painting with Synthetic Media, Russell O. Woody, Jr.
The Creative Way to Paint, David Friend.
Painting with Acrylics, Barclay Sheaks.
Mrs. Earling Allen, Marshall University, Art Department.

WAYS IN WHICH STUDENT CREATIVITY IS ENCOURAGED IN SESSIONS

Each child rom the beginning brings his own creativity to acrylic painting. He is free to use whatever technique suits him and to create new uses for the medium. He chooses his own subject matter for the final painting; also techniques and execution.

IF A CONTINUATION OF THIS COURSE IS FEASABLE IT COULD TAKE THE FOLLOWING FORM

Further study and practice in color and elements of design along with intensive figure study.

WAYS IN WHICH THE SESSIONS OFFERED THE CHILDREN LEADERSHIP OPPORTUNITIES

Students must make decisions at every state of the course. They must make judgments concerning subject matter, execution, technique, color, etc.

WAYS IN WHICH THE COURSE COULD LEAD TO STUDENT USE OF THE LIBRARY

Students are encouraged to survey the wide range of work done in acrylics to discover the endless range of technique possibilities and also to learn their execution.

REWARDS OFFERED STUDENT FOR WORK DONE IN AND BETWEEN SESSIONS

Self-expression is its own reward especially when it involves creative endeavor. Man's nature demands that he create for self well-being. The completed work, especially the final painting, will be the greatest reward.

MINI-WORKSHOP PROPOSAL

TITLE Fluency in Music and Art AREA Arts NO

PROPOSED BY Ellen Cheek and Mary Fike Jackson DATE Fall 1974

SESSIONS REQUIRED 4 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE Fluency in Music & Art AGE RANGE 10-16

OVERVIEW:

This unit encourages the students to produce musical compositions and art work quickly.

MOTIVATION

Learning to produce art and music quickly.

OBJECTIVES

To free the children to make spontaneous responses with and to art and music.
To increase the quickness of emotional and intellectual response to artistic stimuli.
To increase their awareness of the emotional and intellectual messages in arts.

COURSE OUTLINE

First Session:

The children will make 10 finger paintings to music. The music will be played on a tape which will keep them moving to a new painting about every two minutes.
Next the children will sing some limmericks, then make up some new ones of their own. Each student will write a limmerick on large paper so everyone can read it and sing them together.

Second Session:

The children improvise some limmericks.
Using an estimate the students improvise 3-way answering melodic and rhythmic patterns.
The students respond by producing shapes and colors to realistic paintings. They are encouraged to try to capture the mood of the painting, not copy its' subject matter. This increases the students' awareness of the emotional content of both color and shape. (6 pictures-3 minutes each).

Third Session:

Divide group into groups of 3. Each three will compose in 3 minutes time segments unity, repition, etc. will not be explained.
A sad piece using "repetition".
A happy piece using "contrast".
A mad piece using some other means of holding the piece together.
A quiet piece using variation.
Art segment: Children will respond to poetry with black tempera and brushes--(lines with emotion).

Fourth Session:

The students will create several paper sculptures. The first is done in response to a human model, others are free form - no glue or tape is used. Three minutes is allowed for each sculpture.
The students will be given 5 minutes time segments to compose any piece of music. Pieces of art will be used as a stimulus. Some are student art pieces others are classical. Then the fourth composition is without stimulus.

MATERIALS NEEDED

Finger painting paper.
Tempera and media mixer for finger paint.
Large paper to write limmericks on and then hang them before class.
Some example limmerick songs (enclosed).
Colored construction paper.
White paper, black paint (tempera) and brushes.
Heavy construction paper for sculptures.
Musical instruments on which to play original compositions.
Some classic examples of art.

WAYS IN WHICH STUDENT CREATIVITY IS ENCOURAGED IN SESSIONS

The sessions are totally creative. The child is constantly encouraged to produce original work at a fast pace.

IF A CONTINUATION OF THIS COURSE IS FEASABLE IT COULD TAKE THE FOLLOWING FORM

The students could develop related art, dance music and poetry and present a multi-media production.

WAYS IN WHICH THE SESSIONS OFFERED THE CHILDREN LEADERSHIP OPPORTUNITIES

The children could express leadership in their small composition groups.

REWARDS OFFERED STUDENT FOR WORK DONE IN AND BETWEEN SESSIONS

The art work was exhibited around the center.
Musical compositions were recorded.

MINI-WORKSHOP PROPOSAL

TITLE Physical Activities AREA Arts NO

PROPOSED BY Billie Jo Brizendine DATE Summer 1974

SESSIONS REQUIRED 4 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE Moving for Fun AGE RANGE 9-14

OVERVIEW:

This unit provides suggestions for doing a variety of physical activities that provide for body development.

OBJECTIVES

I. To introduce the children to parachute activities, to let them see and feel and learn about, the parachute. Help develope the hand, arm, shoulder and back mucles.
II. To help the children learn that exercises can be fun and contribute to their growth and physical efficency.
III. To help the children develope creativity in body movement.
IV. To help develop eye and hand coordination and body control.
V. To help develop agility, coordination, rhythm and endurance.
VI. Encourage self-management, self-expression and self-improvement.

COURSE OUTLINE

Parachute Play

First Session:

Using background music and record--teach the activities of the Parachute: ripples, waves, mushroom, mountain, inside the mountain, popcorn, number change game, merry-go-round. Give the children an opportunity to create new activities and games using the parachute. Let the students create and act out a story using the activities they have learned.

Give a short demonstration of what the next session will be about and ask students to bring some records to work next time.

Second Session:

Exercises to Music

Show the students how to put together exercises with music. Let them choose a record and in small groups work out a routine of exercises they want to do. Each group will choose a leader to lead the entire group in doing their routine.

Third Session:

Ball Handling

Use a routine to music created last session for a warm-up. Each student having a ball, teach dribbling, passing and toher ball handling. Using the tape and instructions created by Bill Tweel, teach ball handling drill. Let student create some new activities and routines in ball handling to music.

Fourth Session:

Jump Rope Activities

Use a routine of exercise to music created by students for a warm-up. With each student having a rope, teach jumping with both feet, one foot, alternate feet, forward, backward, by yourself, with a partner and develop activities to background music.

MATERIALS NEEDED

Parachute and parachute record
Records, list of exercises, poster paper and markers
Balls, Bill Tweel's ball-handling tape
Ropes, record

BIBLIOGRAPHY OF BOOKS AND OTHER SOURCES WHICH WERE OR COULD BE CONSULTED (INCLUDING PEOPLE)

Mr. Bill Tweel--Barboursville Elementary School, Barboursville, W. Va.

Mrs. Olive Hager--Marshall University.

WAYS IN WHICH STUDENT CREATIVITY IS ENCOURAGED IN SESSIONS

The students are encouraged to use creativity by creating their own routines and games in these sessions.

IF A CONTINUATION OF THIS COURSE IS FEASABLE IT COULD TAKE THE FOLLOWING FORM

Most of these activities do not lead to any follow-up situations, although they could be used in acting out stories the students would create.

WAYS IN WHICH THE SESSIONS OFFERED THE CHILDREN LEADERSHIP OPPORTUNITIES

Each gorup session will give children an opportunity to lead their group or the entire group.

REWARDS OFFERED STUDENT FOR WORK DONE IN AND BETWEEN SESSIONS

Verbal rewards and encouragment will be given freely in each of the sessions.

MINI-WORKSHOP PROPOSAL

TITLE Painting to Music AREA Arts NO

PROPOSED BY Yvonne Hughes DATE Spring 1975

SESSIONS REQUIRED 2 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE Painting to Music AGE RANGE 10-16

OVERVIEW:

This unit provides some suggested music that is suitable to use for painting experiences.

OBJECTIVES

I. Understandings
   A. Sounds can remind us of definite colors
   B. Emotions can release color associations
   C. Abstract thinking can be transferred into 2-dimensional projects
II. Attitudes
   A. Careful listening can reveal emotions
   B. Listening can reveal visual imagination
III. Skills
   A. Transfer of emotion and thought to color imagery
   B. Critical listening
   C. Proper use of materials
   D. Writing of images perceived

UNIT OUTLINE

First Session:

Students answer questions regarding visual and auditory stimuli and record colors that are revealed.

Students express their impressions of "The Chase and the Kill" from SAFARI: Terrain, action, animal being persured, and method of travel.

Second Session:

Students create a painting after listening to the "Dance of Baal" from SOLOMON AND SHEBA. They create the entire sequence of events. There are no hints as to the actual title of the music.

Third Session:

Students listen to the final movement of "Pelieu" from VICTORY AT SEA, VOL. III. They write a story that includes a beginning, middle, and ending.

Students create one or a series of paintings from their stories.

MATERIALS NEEDED

Recording: "Chase and Kill" from SAFARI
"Dance of Baal" from SOLOMON AND SHEBA
"Pelieu" from VISTORY AT SEA, VOL. III
Drawing Paper
Tempera Paint
Brushes

BIBLIOGRAPHY OF BOOKS AND OTHER SOURCES WHICH WERE OR COULD BE CONSULTED (INCLUDING PEOPLE)

Creative and Mental Growth - Viktor Lowenfeld

Mary Alice Hinerman (former art teacher--Beverly Hills Jr. High)
June Kilgore (Head, Department of Art, Marshall University)

WAYS IN WHICH STUDENT CREATIVITY IS ENCOURAGED IN SESSIONS

Individual student creative expression pours out in every aspect of this unit; visualizing creations from audio stimuli; writing stories and creating paintings and designs using these expressions; choosing subject, media, technique; they are encouraged to respond individually to stimuli.

IF A CONTINUATION OF THIS COURSE IS FEASIBLE IT COULD TAKE THE FOLLOWING FORM:

Additional opportunities for students to respond to audio and visual stimuli and to express themselves in painting.

Specific expercises concerning color used to convey emotions and ideas.

Writing of more intricate and complex stories and illustrating them.

WAYS IN WHICH THE LIBRARY IS USED IN THE UNIT

Students are encouraged to explore and research various expressions of emotions and ideas in word and painting, in order that they might gain a broader background on which to base their own creations.

MINI-WORKSHOP PROPOSAL

TITLE Rug Hooking AREA Arts NO

PROPOSED BY Yvonne Hughes DATE Spring 1975

SESSIONS REQUIRED Indefinite SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE Rug Hooking AGE RANGE 10-16

OVERVIEW:

This unit provides background information that can be used in developing rug hooking skills.

OBJECTIVES

To present an opportunity for students to examine hooked rugs in a variety of techniques.

To demonstrate rug hooking techniques.

To provide students with the opportunity to learn rug hooking techniques.

To provide students with the opportunity to create and carry out their own designs in hooking and finishing off a hooked rug.

UNIT OUTLINE

Students examine examples of hooked rugs, then create a design for a rug, transfer it to backing, and begin hooking.

When hooking is completed, the rug is finished off and critiqued by student.

MATERIALS

burlap
felt tip pen
rug hook
rug yarn
needle and thread

BIBLIOGRAPHY OF BOOKS AND TOHER SOURCES WHICH WERE OR COULD BE CONSULTED (INCLUDING PEOPLE)

Libby Caligan, Art Supervisor, Cabell County
Clare Shlegal, Art Teacher, West Jr. High, Cabell County
Williard Wankelman, A Handbook of Arts and Crafts, W. C. Brown, Dubuque, Iowa, 1961.

Katherine LaMancusa, Source Book for Art Teachers, International Press, 1965, Scranton, Pa.
Mary Black, Weaving for Beginners. Edmond Cloutier, Ottawa, Canada, 1957.

WAYS IN WHICH CREATIVITY IS ENCOURAGED IN UNIT

Each student creates her own design for the rug, and innovations in technique are constantly encouraged.

IF A CONTINUATION OF THIS COURSE IS FEASIBLE IT COULD TAKE THE FOLLOWING FORM

A more extensive rug project, either by increasing size, or by using a more complex hooking technique.

WAYS IN WHICH THE SESSIONS OFFERED THE CHILDREN LEADERSHIP OPPORTUNITIES

Each child learns respect for the individual design creation.

Each child is encouraged to share her ideas verbally and to demonstrate her technique to others.

WAYS IN WHICH THE COURSE COULD LEAD TO STUDENT USE OF THE LIBRARY

Students examine rugs in books for possible designs and techniques. The library is a source for future projects, also.

REWARDS OFFERED STUDENT FOR WORK DONE IN AND BETWEEN SESSIONS

Each student is rewarded by having tangible evidence of her idea, and watching it develop.

MINI-WORKSHOP PROPOSAL

TITLE Painting to Music AREA Arts NO

PROPOSED BY Yvonne Hughes DATE Spring 1975

SESSIONS REQUIRED 4 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE Painting to Music-Color Association AGE RANGE 10-16

OVERVIEW:

This unit provides an opportunity for students to listen to music and to express themselves through their art work.

MINI COURSE PLANS

TITLE OF COURSE: Painting to Music - Color Association

MOTIVATION DESCRIPTION FOR STUDENTS:

Ask questions about colors which are called to mind with eyes closed as specific visual and auditory stimuli are presented. Specific colors are recorded.

LENGTH OF EACH SESSION: 1 hour

TOTAL NUMBER OF SESSIONS: 4

INSTRUCTOR:

OBJECTIVES:

A. Understandings to be developed:
1. Sounds can remind us of definite colors, and emotions can release color associations.

2. Abstract thinking can be transferred into two-dimensional projects.

3. Primary colors form secondary colors

B. Attitudes to be developed:
1. Careful listening can reveal emotions and inner visual imagination.
2. Reading of proper analytical material can heighten understanding and prepare students for subsequent projects.

C. Skills to be developed:

1. Use of crayon resist.
2. Mixing primary colors to form secondary colors and form basic color harmonies.
3. Transfer of emotion and thought to color for expression.
4. Critical reading and critical listening.
5. Abstract to 2-dimensional thinking.
6. Proper use of materials.
7. Writing of images percieved.

COURSE OUTLINE

FIRST SESSION

Students answer questions regarding visual and auditory stimuli and record colors that are recalled.
View slides of various Expressionistic painters
View Bailey film "Expressionism"
Students express their impressions of specific auditory stimuli in non-objective tempera paintings.

SECOND SESSION

Color wheel study - of basic harmonies: Triad, Complementary, Monochromatic, and Analogous
Students create geometric designs in tempera paint of 2 color harmonies of their choice

THIRD SESSION

Listen to two recordings --students create stories to describe events in the music. Students express verbally their stories. Events and colors are recorded for later use. One tempera painting each is recorded from "Chase and Kill" from Safari, and "Dance of Baal" from Solomon and Sheba. Students create events, scenario, and colors, and render a painting.

FOURTH SESSION

Students listen to final movement of "Pelieu" from Victory at Sea, Vol. III . They write the beginning, middle, and ending of the story that they create from the music.
Students create a final painting of a scene from the story.

MATERIALS NEEDED:

Film: Bailey, "Expressionism"
2"x2" Color Slides: "The Bridge"
"Dynamics of Nature" - Arthur Carpenter
"The People" - Gerda
"Venezuela" - Kandinsky
"Landscape with Yellow Birds" - Klee
"Maine Island" -Marin
"Seascape" - Miro
"The Scream" - Munch
"No. 6" - Pollock
"Tara" - William
"Starry Night "
"Cornfield with Cypress Trees " - Van Gogh
Recordings: "Chase and Kill" from Safari
"Dance of Baal" from Solomon and Sheba
"Pelieu" from Victory at Sea, Vol.III
Color Wheel
60w White Drawing Paper
Tempera paint
brushes
rulers
India ink
pen points

BIBLIOGRAPHY OF BOOKS AND OTHER SOURCES WHICH WERE OR COULD BE CONSULTED (INCLUDING PEOPLE)

Creative and Mental Growth - Viktor Lowenfeld
Artist, Jr. Vol. 4, No. 6
Artist, Jr. Vol. 5, No. 3
The World of Van Gogh - Time-Life Books

Mary Alice Hinerman (former art teacher, Beverly Hills Jr. High
Cabell County
June Kilgore (Head, Department of Art, Marshall University)

WAYS IN WHICH STUDENT CREATIVITY IS ENCOURAGED IN SESSIONS:

Individual student creative expression pours out in every aspect of this unit: visualizing creations from audio stimuli; writing stories and creating paintings and designs using these expressions; choosing subject, media, technique; they are encouraged to respond individually to stimuli.

IF A CONTINUATION OF THIS COURSE IS FEASIBLE IT COULD TAKE THE FOLLOWING FORM:

Additional opportunities for students to respond to audio and visual stimuli and to express themselves in painting.

Specific exercises concerning color used to convey emotions and ideas.

Writing of more intricate and complex stories and illustrating them.

WAYS IN WHICH THE SESSIONS OFFERED THE CHILDREN LEADERSHIP OPPORTUNITIES:

A leader must stand alone on his ideas, creations, and accomplishments. This unit provides opportunity at every level for individual effort and creation. Sharing and demonstration of techniques, etc., is encouraged among students.

WAYS IN WHICH THE LIBRARY IS USED IN THE COURSE:

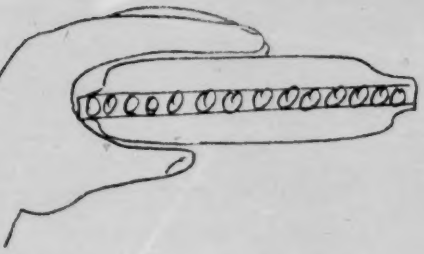
Students are encouraged to explore and research various expressions of emotions and ideas in word and painting, in order that they might gain a broader background on which to base their own creations. They cannot create from a vacuum, and the library is a primary source for this research.

REWARDS OFFERED TO STUDENTS FOR WORK DONE IN AND BETWEEN SESSIONS:

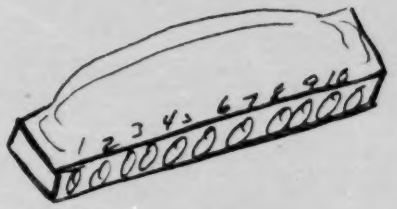
The very act of creating one's own story and/or painting is itself rewarding. The product reinforces the accomplishment for to actively create a product is one of man's basic needs.

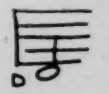
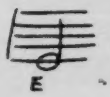
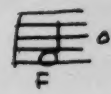
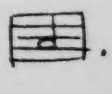
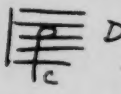
Harmonica
Hand book

Hold the harmonica in your left hand. Your right hand will later be used to make vibrato.



Hold the harmonica so that the numbers are facing up and reading from left to right.

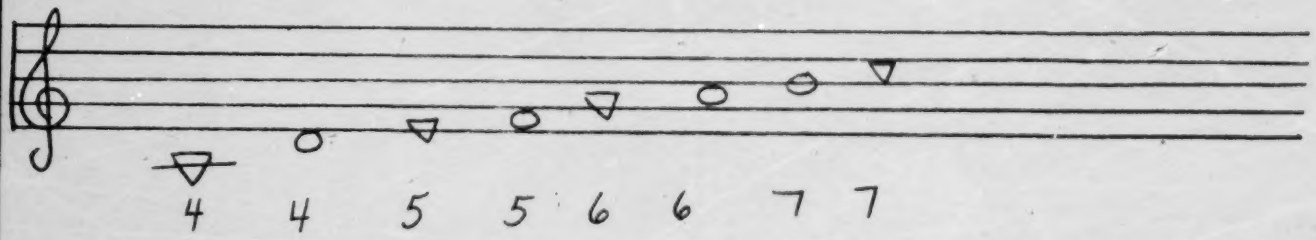


Hole no. 4 is C or do when you blow into it. When you draw air through the same hole you make  or re. Blow through 5 to make or mi. Draw to produce  or fa. 6 blown is or sol. Drawn 6 is la or  . 7 must be drawn through to produce or ti. Then blow to make  Do.

Chords

It is difficult to blow only one note at a time but this can be done. When playing chords try to keep the melody note as the highest sounding pitch.

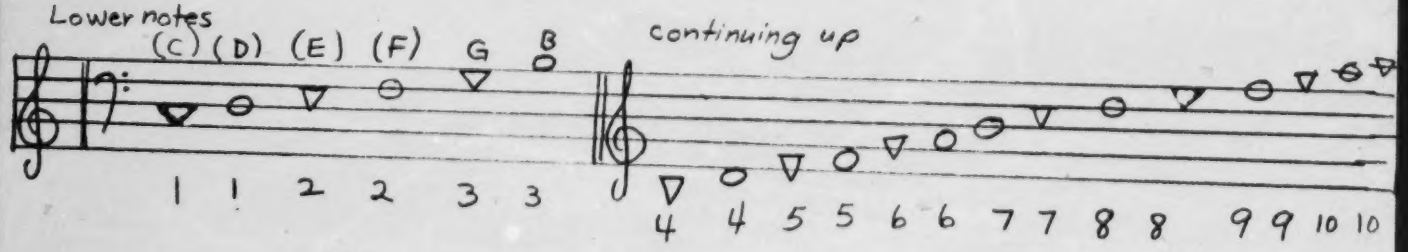
Below is a scale written for harmonica. All notes that must be produced by blowing are shaped ▽. All notes that are produced by drawing air through the harmonica are shaped ○.



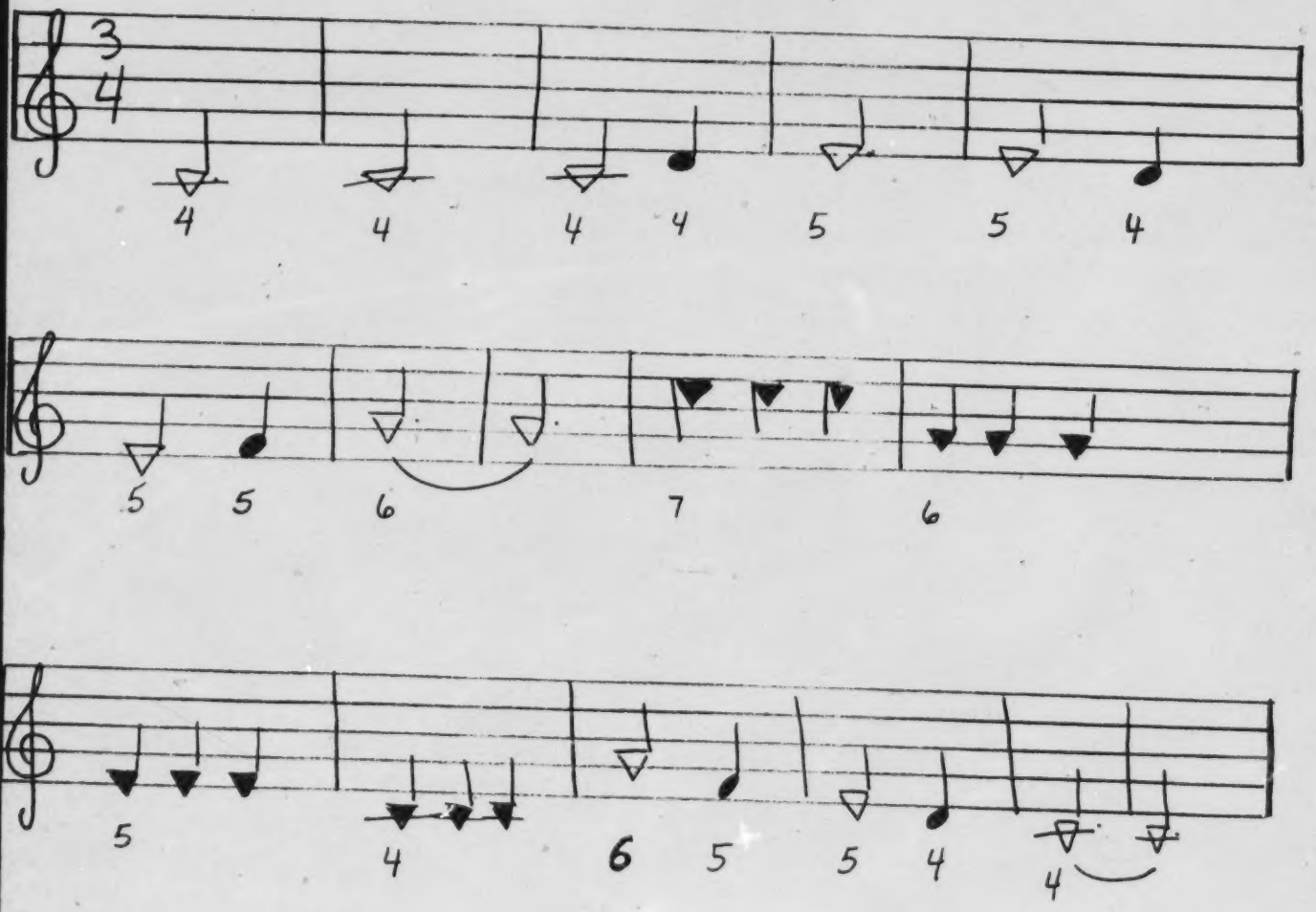
The numbers indicate which hole to blow or draw air through.

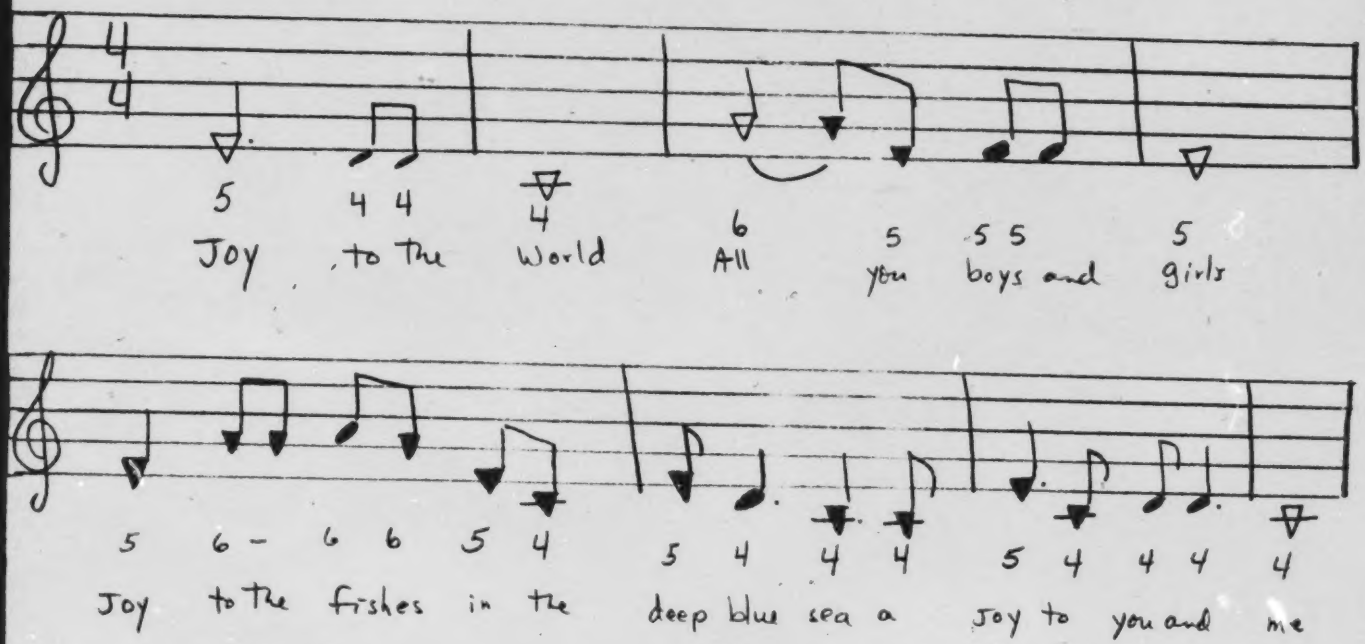
Notice that the 6th and 7th notes of the scale are both produced by drawing air.

Below is the full range of the ace harmonica



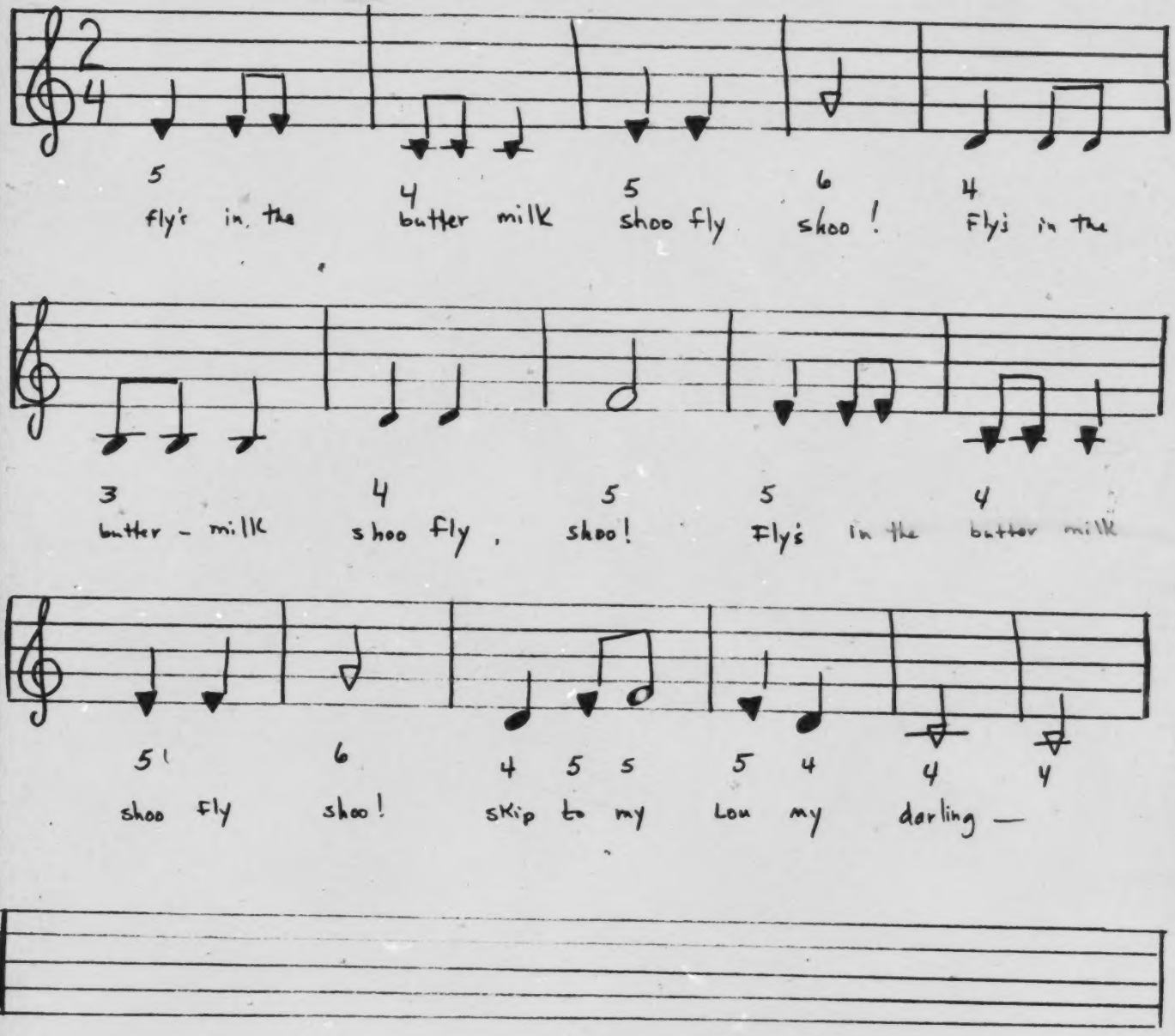
The ▽ shape for blowing and ○ for drawing are continued throughout the following songs.

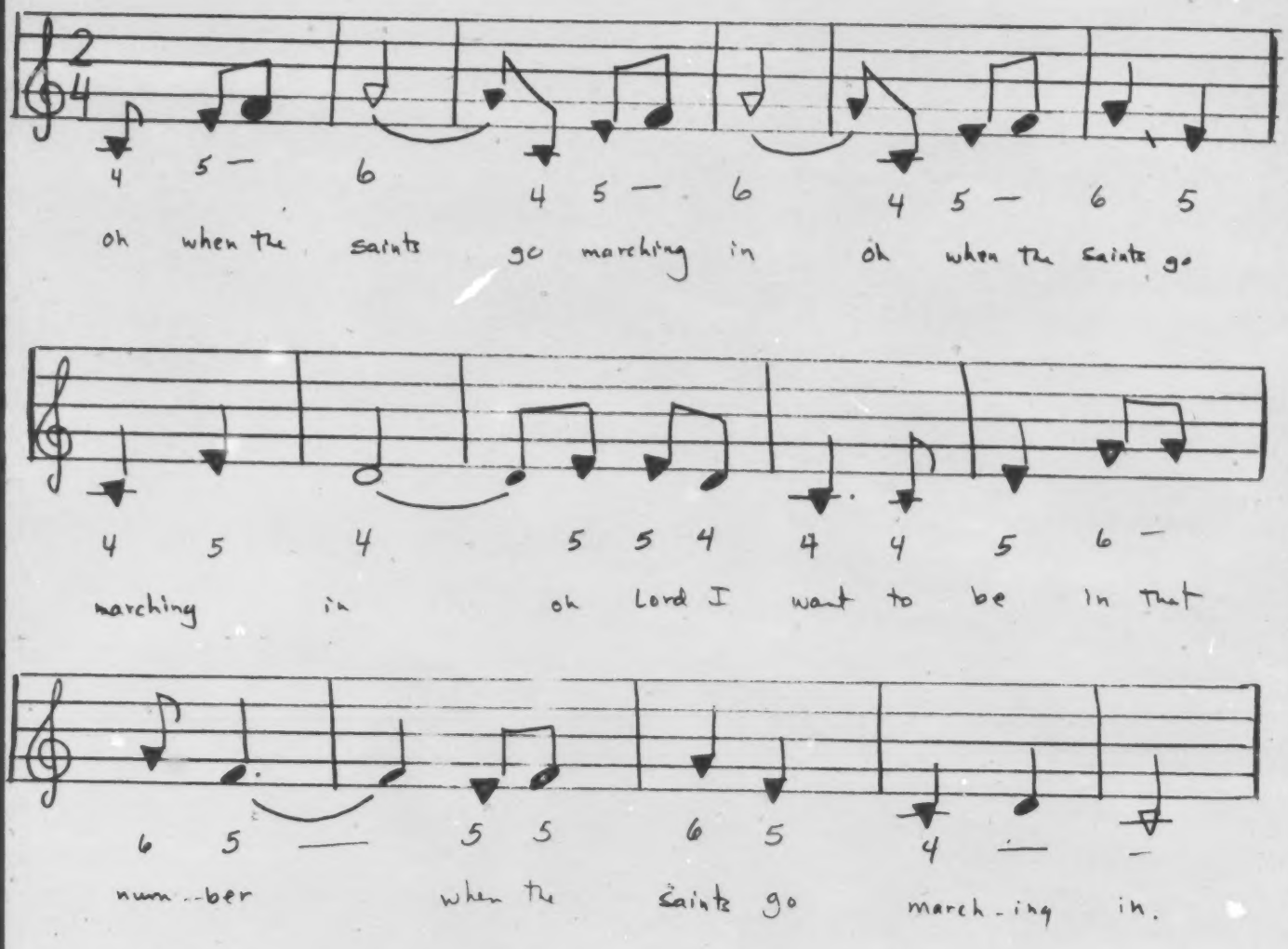
Row, Row, Row Your Boat

Joy to the World


5 4 4 4 6 5 5 5 5
Joy to the World All you boys and girls
5 6 - 6 6 5 4 5 4 4 4 5 4 4 4 4
Joy to the frishes in the deep blue sea a Joy to you and me

TRY TO PLAY THE REST OF THE SONG BY MEMORY

Don't forget to use your tongue

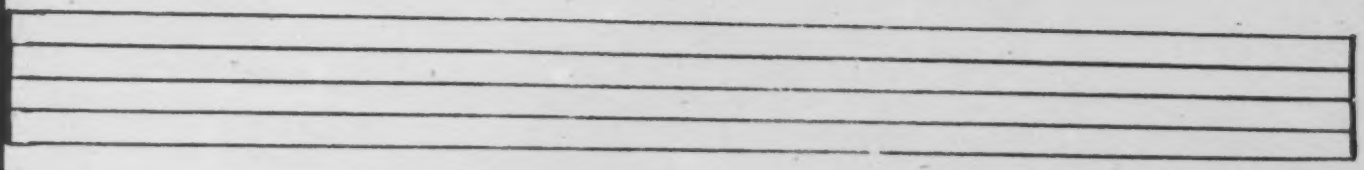
Skip to my Lou

5 4 5 6 4
fly's in the butter milk shoo fly shoo ! Fly's in the
3 4 5 5 4
butter - milk shoo fly , shoo! Fly's in the butter milk
5 6 4 5 5 5 4 4 4
shoo fly shoo! Skip to my Lou my darling —

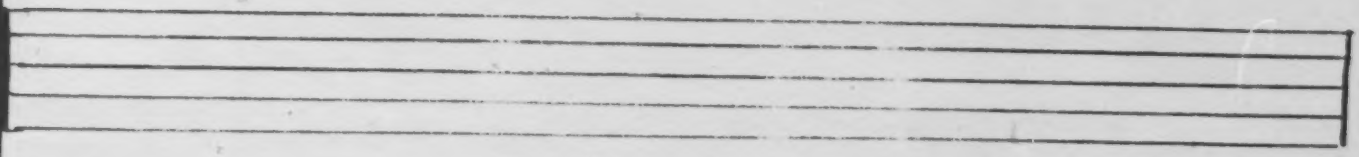
When the Saints Go Marching IN.

4 5 — 6 4 5 — 6 4 5 — 6 5
oh when the saints go marching in oh when the saints go
4 5 4 5 5 4 4 4 5 6 —
marching in oh Lord I want to be in that
6 5 — 5 5 6 5 4 — —
num--ber when the saints go march-ing in.

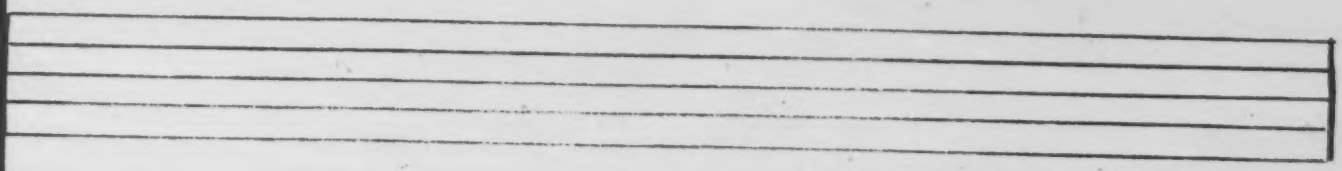
There are many other songs which are easy to play on harmonica. However, you will enjoy them most if you can learn them by ear and play them without music. Here are some to try:

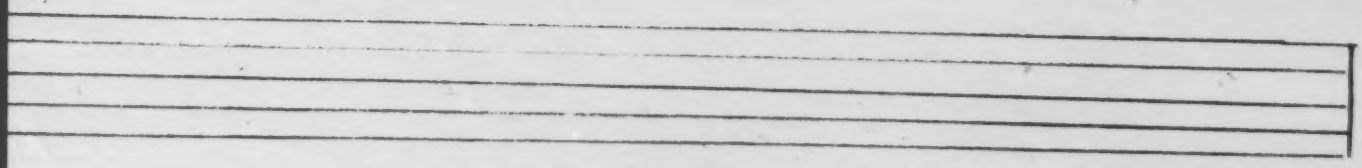
Oh happy Day
Oh Susanna
Dixie
Lightly Row
Mary had a little Lamb
Twinkle Twinkle Little Star
Camptown Races
Jingle Bells
Old Black Joe
America
Kum Bah Yah
On top of old Smokey
Cassions Go Rolling along
Turkey in the Straw

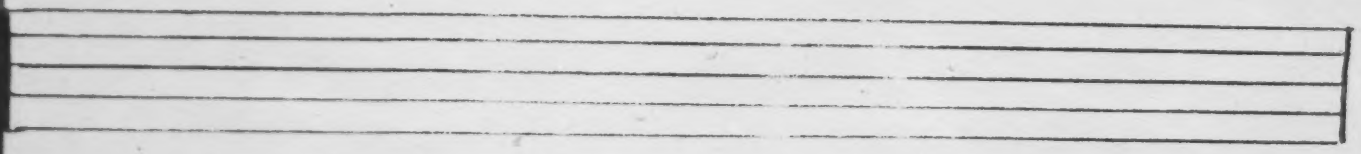
The following pages are included to give you space to write down some songs you want to play.

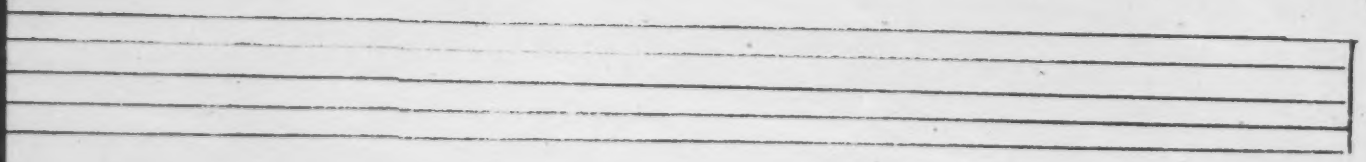












Vibrato on harmonica

To play vibrato place your right hand beside your left around the harmonica with finger tips and bottom of hands touching.

Vibrato is produced by waving the fingers so as to open and close. This alternatly lets the sound come out freely or muffles it slightly. Faster waving produces faster vibrato.

Using Your tongue

The tongue may be used in several ways while playing the harmonica. The T sound may begin any note. Also, the tongue may stop holes to aid in playing fewer notes at a time.

Make a List of other Songs
you can play or tunes you have composed
for harmonica

MINI-WORKSHOP PROPOSAL

TITLE Short Form of Poetry AREA L. A. NO

PROPOSED BY Grace Wiley DATE August 9, 1974

SESSIONS REQUIRED 4 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE Short, but Sweet AGE RANGE 12-14

OVERVIEW:

Are you a poet? Can you count to seven?
If so, you are on your way to becoming a poet of
short form poetry.

SHORT FORM POETRY

I. OBJECTIVES

A. The students will acquire knolwedge of short form poetry. (Haiku, haikon, senryu, sijo, tanko, diamonte, chinquains).

B. The students will acquire knowledge of the history of this type of poetry and the poets through individual research.

C. The students' ability in creative thinking skills will be strengthened.

II. CONTENT

A. Haiku (See III - A, B)

1. A three-lined poem that is divided into lines by syllable count: 17 syllables, 5-7-5.

2. Every haiku contains a reference to nature.

3. The subject is a particular event (no generalizing).

4. The poem has a mystical quality.

5. The time is now, the present, and not the past or the future.

B. Haikon (See III - D)

1. This form follows the rules of haiku.

2. It is written around a picture which describes the poem.

C. Senryu (See III - E)

1. The line pattern is the same as haiku, 5-7-5.

2. It concentrates on a single idea or image of a moment.

3. The subject matter is not restricted to nature.

D. Tanka (See III - C)

1. Tanka is written in five lines of 31 syllables (5-7-5-7-7).

2. The first three lines are known as bokku; the last two, the ageku.

E. Sijo (shē - jo) (See III - A, B)

1. Korean poetry based on syllabication, unrhymed.

2. It deals with nature or the seasons.

3. It has six lines each containing seven or eight syllables with a total of 42-48.

F. Diamante (dee-ah-mahn-tay)

1. Diamante is a diamond shaped poem.

2. It does not have to rhyme.

3. It contains:

   a. Subject which is the title.

   b. Adjectives, two words.

   c. Participles (ing, ed), three words.

   d. Nouns related to subject, four words.

   e. Adjectives, two words.

   f. Noun, opposite of the subject.

G. Cinquain (See III - F, G, I)

1. Cinquain contains five lines, unrhymed.

2. It has twenty-two syllables; 2-4-6-8-2.

3. It contains:

   a. One word to give the title.

   b. Two words to describe the title.

   c. Three words to express action concerning the title.

   d. Four words to express feelings about the title.

   e. One word which is another word for the title.

NOTE: Children need not conform to these rules. Creating and writing is the most important.

III. MOTIVATIONAL ACTIVITIES

A. Ask, "If I told you I am going to bring some Haiku into this room what would you expect?" Let the children give their ideas and guesses before you tell them what Haiku is.

B. Ask the group to brainstorm on words and ideas we might associate with each season (one season at a time). These words could be used for the first haiku.

C. Have a vase of flowers and a jar containing a live bumblebee in the room. Ask the group to look at and concentrate on the flowers and the bumblebee for a short period of time. At the end of that time take the bumblebee outside and set it free. Ask the group to think about the entire experience - seeing the flowers and the caged-up bee and letting the bee go free. The group has been provided with nature, a moment, and an image. Now they are free to write.

D. Chinese Puzzle - Prepare a chinese tangram (see pass out attached). Ask group to cut the pieces apart and form a picture with the pieces. This object can be used as a topic for senryu.

After composing the senryu, the child is to write the words around the picture of the object.

E. Crazy Animals - Draw a picture of the craziest animal you can think of. Make it really unusual.

Write a senryu about this crazy animal.

Children may wish to exchange pictures and write about another child's picture.

F. Word Substitution - Prepare the poem "Trial" to give to the children. Ask the children to rewrite the poem, changing the word silent to some other adjective. Add three "things" that illustrate the adjective you have selected.

G. Color Cinquain - Pupils may be asked to think of a color that they like, then write all the words that describe how that color makes them feel. From this list, they may choose the words to write a cinquain.

H. Pen Names - When the sessions are completed the pupils may wish to write a creative pen name to use. For hiaku they may wish to use a Japanese name; for sija, a Korean name.

I. Analogies - Have the pupils compare similarities between things. They may discuss pairs of objects that have the same qualities of touch or feeling. (A puppy and a cloud are both soft).

IV. Creative Thinking Strategies In This Unit Refer to Frank Williams: Classroom Ideas for Encouraging Thinking and Feeling.

A. #2 Attributes

B. #3 Analogies

C. #8 Organized Random Search

D. #11 Intuitive Expression

E. #16 Creative Listening Skills

F. #17 Creative Writing Skills

G. #18 Visualization Skills

H. #9 Skills of Search

V. MATERIALS

A. Books:

1. Haiku in English by Harold Henderson, (Charles E. Tuttle Co., 1967).

2. The Seasons of Time: Poetry of Ancient Japan edited by Virginia Baren Alsen (Dial Co., 1968).

3. Anthology of Korean Poetry by Peter H. Lee (John Day Company, 1964).

4. Pass the Poetry Please by Lee Bennett Hopkins (Citation Press, 1972).

5. The Design of Poetry by Barbara K. Pierce and Robert B. Pierce (Pendulum Press, Inc., 1973).

6. Classroom Ideas for Encouraging Thinking and Feeling by Frank Williams (D.O.K. Publishers, 1970).

7. Poetry: Voices - Language-Forms by Stephen Dunning and others (Scholastic Book Service, 1970).

8. An Introduction to Haiku by Harold G. Henderson (Doubleday Anchor Books, 1958).

9. Flair by Zane A. Spencer (Educational Service, Inc., 1972).

10. Writing Incredibly Short Plays, Poems, Stories by James H. Norton and Francis Gritton (Harcourt, Brace Javonovich, Inc., 1972).

B. Films*

1. Haiku: An Introduction to Poetry - Coronet Films
2. A Day is Two Feet Long - Weston Woods
3. In a Spring Garden - Weston Woods

VI. RESEARCH TOPICS

1. History of Haiku
2. Matsus Basho
3. Taniguchi Buson
4. Issa
5. Masooka Shiki
6. Yayu Kikaku
7. Adelaide Crapsey
8. Korean Literature
9. Iris M. Tiedt
10. Other Forms of Poetry

VII. TOURS AND COMMUNITY RESOURCES

A. A nature walk through a park.

B. Attend young writers conference.

VIII. RESOURCE PEOPLE

A. Grace Wiley

B. Debbie Beckley

*May be ordered from the Cabell County Public Library.

IX. LEADERSHIP ROLE

Opportunities for leadership are to be integrated throughout the unit by letting the pupils present their work to the class. Also in committees to play the display of poetry.

X. LIBRARY SKILLS

A. Use of card file.

B. Use of reference books.

XI. REWARDS

A. Displays.

1. Display poetry on Japanese string art.
2. Make a collection of poems for a book.
3. Make creative writing notebooks.
4. Make greeting cards.
5. Make bulletin boards.
6. Make authors of the week show case.

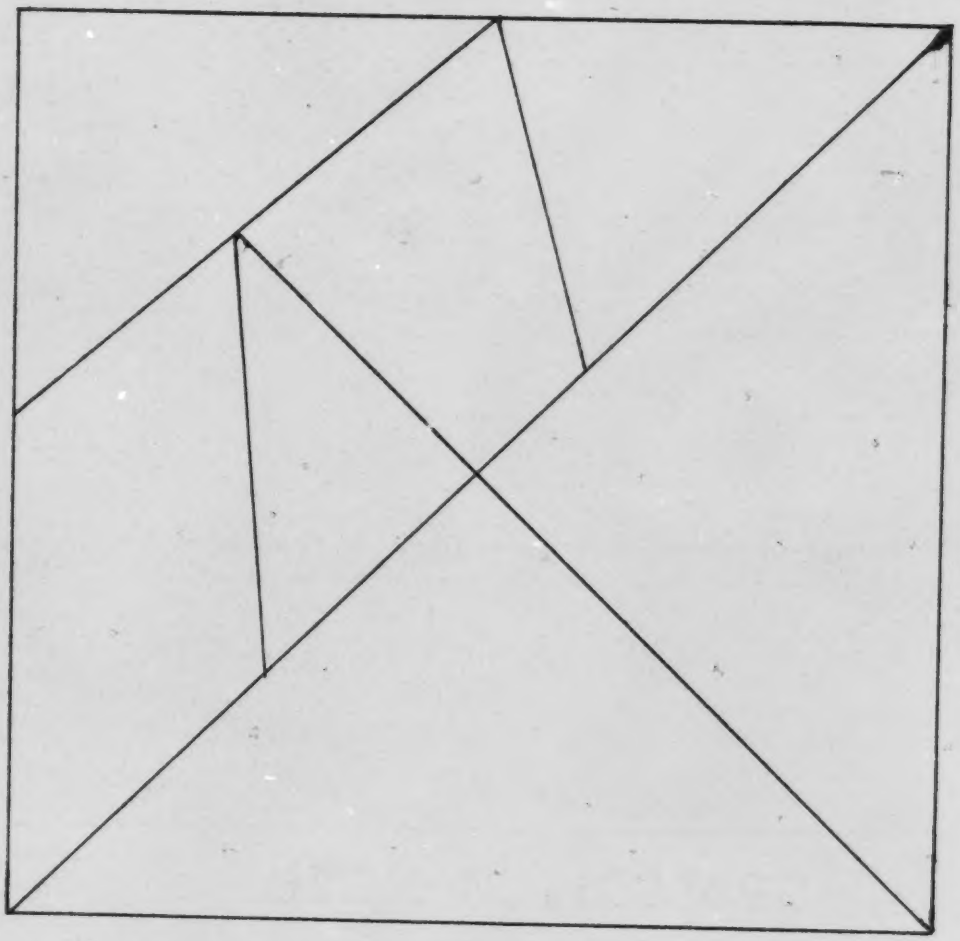
B. Have poetry published in county creative writing booklets.

C. Attend the writers conference.

D. Have poetry published in local newspaper.

E. Intrinsic reward of feeling of accomplishment.

CHINESE TANGRAM



These be

Three silent things:

The falling snow ... the hour

Before the dawn ... the mouth of one

Just dead.

These be

Three _____ things:

_____

_____

_____

Another form:

Line 1 - Objects: _____

Line 2 - Two words that define or describe object: _____ _____

Line 3 - Three words that describe related action: _____ _____ _____

Line 4 - Four words that express attitude: _____ _____ _____ _____

Line 5 - One word that sums up: _____

CINQUAIN

NAME TWO SYLLABLES

2 WORDS 4 SYLLABLES DESCRIBING LINE 1

3 WORDS 6 SYLLABLES AN ACTION OF LINE 1

4 WORDS 8 SYLLABLES A FEELING ABOUT LINE 1

1 WORD 2 SYLLABLES

A SYNONYM OF LINE 1

OR REFERRING TO IT.

HAIKU

IDEAS BOX

Season or Words Relating to a Season	
Ideas we might use to associate with that season.	

Line 1, 5 syllables_____

Line 2, 7 syllables_____

Line 3, 5 syllables_____

May also be used for Senryu by changing the wording in the first box.

MINI-WORKSHOP PROPOSAL

TITLE Elementary Spanish AREA L. A. NO

PROPOSED BY Rosemary McGuffin DATE November 1, 1974

SESSIONS REQUIRED 2 semesters SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE ¿Se Hable Español? AGE RANGE 11-13

OVERVIEW:

I. Promotion and explanations of objectives.

II. Introduction of material to be covered.

III. Presentation of material.

A. Development of audio and lingual skills

B. Mastering beginning phrases

C. Eliciting creative responses

IV. Independent Work

A. Study projects

B. Projects related to the arts

V. Activities

A. Field Trips

B. Construction of charts, maps, posters, etc.

Se Habla Espanol?

I. Objectives of Sessions

A. To develop the concept that each language is a unique entity and not a translation of another language.

B. To develop an enthusiasm for knowing a language other than our own

C. To offer a climate of encouraged inquisitiveness and exploration into the proglems of learning a foreign language.

D. To realize that this course is only an important first step in mastering the language and achieving fluency.

E. To learn the importance of attaining skills in a second or even a third language.

F. To develop an ear for the language by repeated audio-lingual work involving professional speakers.

G. To develop as closely as possible, an authentic accent.

H. To attain the joy of elementary self-expression in the language.

I. To have pride in beginning to think in the language.

J. To achieve the satisfaction of possessing the ability to understand the language at a first level.

K. To introduce the students to the language in the fine arts.

L. To provide the opportunity for the student to write in the language academically and creatively.

II. Outline Content (topics, concepts, skills, competencies.)

A. Audio Skills

1. Listening to records and tapes of professional speakers
2. Listening to the teacher
3. Listening to fellow students and tape playbacks of their own voices.

B. Beginning Phrases (nouns)

1. Greetings
2. Names
   a. Family
   b. Proper Names
   c. Colors and numbers
   d. clothing and parts of the body
   e. Telling time
   f. Weather
   g. Objects at home, school, out-of-doors, animals, etc.

C. Beginning Phrases (self-expression)

1. Parts of Speech
   a. Verbs
      (1) conjugation
      (2) subject-verb agreement
   b. Adjectives and Adverbs
   c. Pronouns
   d. Prepositions and Conjunctions
   e. Nouns and articles

2. Conversation -- oral

D. Independent Work

1. Books in Spanish to check out.

2. Projects
   a. Study of selected authors, artists, ect.
   b. Artistic project

E. Activities

1. Pinata

2. Weather-Date Chart

3. Creative Dialogues, etc.

4. Creative Poetry

5. Learn songs in Spanish, Christmas, etc.

III. Motivations

A. Teacher Enthusiasm

B. Stimulating Presentation of Materials

C. Observations of the language at work.

1. On Field Trips

2. In Creative Activieies

3. Individual usage of the Language

4. Group Usage

IV. Modes of Presentation

A. Audio-Lingual

1. Ear becomes accustomed to the language

2. Imitation by the student

B. Creative Thinking Strategies

1. Lectures in the language
2. Elicit responses in the language
3. Games requiring use of the language
4. "Show and Tell"
   a. object description
   b. self-description

C. Personal Behaviors Influenced in Presentation

1. Influence desire to master elementary self-expression
2. Influence desire to build working vocabulary
3. Influence desire to achieve in written expression.

V. Materials Used

A. Bibliography

1. Elementary books to check out
2. Pedro, El Angel de la Calle Olvera
3. Spanish Grammar (Monarch College Outlines)

B. Audio-Visual

1. Eye-Gate Filmstrips and Records
2. Record & Cue Cards "Children of the Americas"

VI. Topics For Individual Research

A. History of Language

B. Countries Using Language

C. Arts

D. Customs

E. Usage of Language in The United States

VII. Field Trips

1. Marshall University Language Department
2. Huntington High School (Attend Play given in Spanish)

VIII. Resource People

MINI-WORKSHOP PROPOSAL

TITLE Gods, Heroes, and Monsters of Norse and Greek Mythology AREA L. A. NO

PROPOSED BY Edwina Pendarvis DATE July, 1975

SESSIONS REQUIRED 6-8 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE AGE RANGE 10-15

OVERVIEW:

A study of myths as reflections of the cultures which generate them.

OBJECTIVES

1. Cognitive:
   To encourage analytical thinking by studying myths as reflections of the cultures which generated them.
2. Affective: To stimulate the students interest in myths as literature.

CONTENT

1. Topics:
   Stories of Norse and Greek mythology. (See breakdown of topics on pages dealing with sessions.)
2. Concepts:
   a. Fallibility, or human-ness of Greek and Norse gods.
   b. Events in these mytholigies reflect conditions in the cultures which originated them.
   c. Stories about their gods also reflect the values held by the cultures from which they came.
3. Skills:
   Students will learn how to prepare materials for use with the overhead projector and filmstrip projector. They will also learn how to operate these machines.
4. Competencies:
   Students will display familiarity with major Greek and Norse mythological characters. Students will show awareness of the differences in the two cultures as reflected in their mythologies.

MOTIVATIONS

Centers featuring "travel bureau" packets describing various tours students may take. (See sessions pages.)

MODES OF PRESENTATION

Because there is quite a bit of data (plots and names of personalities) to which the students must be exposed before he can complete many of the suggested activities, the teacher must have a pretty thorough command of each mythology.

Story-telling through teacher narrative, filmstrips, and recorded naratives may be used.

Musical interpretations of myths ("Black Orpheus", a soundtrack from an award-winning film is especially good) may be helpful.

Selections from operas or ballets may help set the mood for dramatizations for retelling of myths.

Williams stratigies to be used are:

(1) Paradoxes: (Mythological gods are gods but not perfect, reexamine definitions of "gods" by attribute-listing)

(2) Analogies: are drawn between the two mythologies and between gods; e.g., "Zeus and Odin are analogous in several ways, how?" "How are Valhalla and the Elysian Fields analogous?"

(3) Reinforcing Original Thinking will be accomplished through their seeing the products of their own creativity in several activities.
(4) Thinking of Possibilities will be elicited in discussions about values and confitions reflected in the myths; e.g., "How do the two versions of the creation of the world reflect differences in the real world Greeks and Norsemen?"

MATERIALS

A. Bibliography:

Norse Gods and Giants, D'Aulaires' book on Greek Mythology by the D'Aulaires (both of these are excellent as sources for stories and illustrations to stimulate interest.)

Centaurs, Sirens, and Other Classical Creatures by Palmer and Bolognease (Barboursville Public Library)

The First Book of Norse Legends by Elgin (Barboursville Public Library)

Myths Every Child Should Know by Mabie (Barboursville Public Library)

Bullfinch's Mythology (PACE)

Myths and Legends of Ancient Egypt (PACE)

B. Audio-visual:

1. Equipment: Overhead projector and tape recorder and filmstrip projector.
2. Software: Blank filmstrips, acetate (preferably roll-form, rather than seperate sheets0, filmstrips (commercial) on mythology (Cabell County School Libraries probably have some), records: Debussy's "Afternoon of a Faun", Stravinshy's "Persephone" (only for very sophisticated students), "Black Orpheus" (probably have to be ordered and purchased through record store). Grease pencils and/or colored markers for use on blank filmstrips and acetate.

TOPICS FOR INDIVIDUAL RESEARCH

1. Further reading of a favorite god, hero, or monster.
2. Reading stories from mythologies of other lands (Egyptian, Celtic, or Japanese myths).
3. Finding examples of mythological characters in visual arts and comparing the artists' interpretations.
4. Listening to more operas and other musical interpretations of myths.
5. Researching the stories behind characters who have given constellations and planets their names.
6. Listing words whose origins are to be found in myth and telling how the word relates to the character, e.g., vulcanizing rubber is a way of treating it with heat; it gets its name from Vulcan, the Roman god, who forged jewelry and other articles with heat.

COMMUNITY RESOURCES

Public libraries.

RESOURCE PERSON

Ruth Thorton (Latin and mythology teacher in one of the local high schools).

LEADERSHIP ROLES

Director of "radio" play, technical director (in charge of operating tape recorder and overhead projector), editor of art work for overhead pictures (scenes accompanying play.) Each student is responsible for the initiation and completion of a project of his choice.

LIBRARY SKILLS

Skills of "cross-referencing", i.e., if he can't find it under "Ares" (Greek god of war) try "Mars" (Roman version of same) or "Mythology".

Skill in use of the subject index of the card catalog is also emphasized.

REWARDS

These will be intangible results of process and products created by the students.

Further rewards will ensue as the students encounter references and allusions to characters from mythology which will now have more meaning for them.

Session #1 - Motivational session:

Have the classroom set up like a travel bureau with posters and packets advertising guided tours, e.g.,"Adventure in Ancient Asgard" (only $539.48 for 9 fun-filled days and nights), or "Go to Hades" (ferry across the famous river Styx with the noted navigator, Charon).

Each center should feature a mythological place and include stimulating pictures, a map, and caricatures of persons related to that area.

You might advertise a "zoo" which has collected many of the monsters of mythology.

This session should stimulate the students' interest in mythology and give them a starting point for discussion of some of the characters and events in myths.

Session #2 -

Tell-through music, pictures, and story-two major myths with a comparable theme; e.g., Odin's giving up one eye for wisdom and Prometheus's bringing of fire to mortals are both stories of sacrifice. What are the differences?

How do the differences reflect the values and conditions to cultures?

The number of sessions spent on story-telling and development of the personalities of the various gods and heroes will be dictated by time and student interest.

Later Sessions: Have students choose from a list of suggested projects or originate one of his own.

Suggested projects:

Make a comic book using one of your favorite gods or heroes as a comic-book superhero. Retell a myth or make up a new adventure for your hero. (Note: In mythology the term "hero" is applied to any mortal who is born from the union of a god or goddess and a mortal.)

Make up a classified ad section for the gods; e.g., Thor might advertise for his lost hammer, or Venus (Aphrodite) might want to sell her magic belt which makes the wearer desirable to anyone who sees her.

Try a group project using an interview-show format. One person should be the interviewer and ask questions of students portraying gods and goddesses. Record these interviews on a tape recorder.

Make up a play, assign roles, record the play, and draw scenes which accompany the recorded action, and show them while you play the recording.

Make your own filmstrip of a myth.

Make one of the symbols of the gods or goddesses; e.g., Aphrodite's belt, Thor's hammer, Zeus's thunderbolts, etc.

Draw illustrations of monsters form mythology, and assemble your own bestiary. (You might want to look at some bestiaries from the Middle Ages.)

Concluding Sessions - These would involve sharing projects and discussion of the stories and ideas they have encountered.

Edwina Pendarvis

MINI-WORKSHOP PROPOSAL

TITLE Sawdust Puppets AREA L. A. NO

PROPOSED BY Lynn Duncan DATE September 1975

SESSIONS REQUIRED 5 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE AGE RANGE 8-10

OVERVIEW:

Make a puppet.

Put together a stage.

Researching or writing a puppet play.

OBJECTIVES

ehe eight, nine and ten year olds participating in the puppetry workshop should gain knowledte in making a puppet, putting together a puppet stage and researching or writing for a puppet play.

OUTLINE

A. Session One--Making a sawdust head
   1. Mix sawdust heads
   2. Shaping ball for head
   3. Forming head features
B. Session Two--Painting the head
   1. Sand papering heads
   2. Painting
C. Session Three--Making hair and body
   1. Attaching bodies to head
   2. Using various supplies for hair
D. Session Four--Building a puppet stage from refrigerator box
E. Session Five--Presenting a puppet play
   1. Rating other groups
   2. Recording voices
   3. Using action with recorded voices
   4. Curtain for stage

MOTIVATIONS

The mere knowledge they have concerning puppets they have seen or owned is motivation enough in wishing for their own puppet.

MODES OF PRESENTATION

Simple spoken directions and demonstrations. Students then proceed to work on their own.

MATERIALS

Session One
Mixture for sawdust heads:
Sift the sawdust through a flour sifter for small amounts; for larger quantities, make a simple sifter by nailing together a wooden frame over which a fine screen is tacked. Mix 4 cups of sifted sawdust with 1 1/2 cups of dry wallpaper paste. Add enough water to make a pliable mixture that will hold its shape. This amount will make 4 to 6 heads depending on their size.

Shaping the head:
The sawdust mixture is molded into an egg shape around a cardboard tube that forms the neck. You can mold the features with such tools as an orange stick, toothpick, spoon handle or nail file. The head is dried, sanded, and painted.

Coke bottles--for holding head
Clothspin
Scissors
Card board tubes
Masking tape

Session two:
Sandpaper
Paint brushes
Paint-tempera dry
Paint tins
Maxing sticks

Session three:
Yarn
Cotton
Fur pieces
Glue
Bodies--already made from hand outlines and sewn together with opening to head.
Rubber bands for attaching body to the head.

Session four:
Large refrigerator box
Colores paper
Glue
Matte knife--cutting stage area and back door

Session five:
Tape recorder
Cassette
Puppet play--see enclosed

AUDIO-VISUAL MATERIALS

The pictures from the instruction book are helpful. A cassette recorder was used to record the puppet voices for the presentation.

REWARDS TO BE OFFERED

A puppet of their own to keep. Working together with others.

BIBLIOGRAPHY

Richter, Dorothy. Fell's Guide to Hand Puppets: How to Make and Use Them. Fell, Frederick, Inc. 1970.

MINI-WORKSHOP PROPOSAL

TITLE Psychology AREA L. A. NO

PROPOSED BY Roy Hepner DATE January 1975

SESSIONS REQUIRED 4 SESSIONS LENGTH 2 hours

MOTIVATIONAL TITLE AGE RANGE 14-16

OVERVIEW:

Developing some understanding of human behavior.

OBJECTIVE

Develop some understanding of human behavior.

Session I:

History of Psychology
Definitions of Terms

Session II:

A. Freudian Psychology
B. Pavlovian Psychology

Freudian psychology suggests that it is in our nature to develop certain emotional and behavioral habits; i.e., much of what is behind our behavior is phylogenetically inherited. This form of psychological thought was in vogue for many years--it even became a fad in some circles.

The Russian physiologist Pavalov made known his findings concerning a type of behavior called conditioned response.

Classical conditioning examples:

1.	Producing salivation in a dog by sounding a bell.	dogs	salivation
2.	Experiment with blinking lights and rats.	light	blinking

C. Discussion of Watson's experiment of Baby Albert and the white rat.
Sequence known as conditioning:

Albert	rat
unconditioned stimulus	food
unconditioned response	salivation
conditioned stimulus	bell
conditioned response	salivation

Session III:

A. Wertheimer and the Development of Gestalt Psychology
   1. Early psychology attempted to analyze into sensations, images, ideas
   2. Max Wertheimer (1880-1943) challenged this
   3. Suggested that consciousness appeared as wholes or units
      Examples: lights moving--really turned on and off(sequential turn signals)
      music; melody made up of individual notes
   4. Hence, name for theory--Gestalt psychology
   5. Gestalt is German for form, pattern, and configuration
   6. Refers to systems where parts are dynamically interrelated
   7. Three dots--triangle
   8. The whole is more than the sum of the parts

B. Destinguishing Behaviorism and Gestalt Psychology
   1. Behaviorism--What has the subject learned to do?
   2. Gestalt--How has he learned to perceive the situation?
   3. Studies--Apes with banana out of reach
      (a) too high--boxes around
      (b) out of cage--stick handy
   4. Solution invariably came after subject spent a period of time not actively reaching for banana.

5. Called perceptual restructuring.
6. Relationship to rat learning maze.
7. Some Gestalt Laws
   Proximity || || ||
   Closure |[ ] [ ]|
8. Applications to education
   Area of rectangle--given
   Area of parallelogram--to find

Session IV:

A. Lewin System
   1. Life space
   2. Valence--negative
      positive--eating candy, maintaining social status
   3. Burriers--passable physical
      impassable intellectual
      social
   4. Regions--places
      social status--being child, adult, etc.
      activities--playing tennis
   5. Psychology of Lewin--how she perceives to total life space and interrelationship between valences, regions, and barriers.

B. First Living (?) Object
   1. Bombarded by Stimuli
   2. Environment seeks to distribute life-energy evenly
   3. Must have protection]
   4. Must have sensation] outer crust a little dead
   5. Hence develops sense filter
   6. Hence develops pleasure principle
   7. Repetitive principle:
      returning to earlier state (of comfort)
   8. Hence id--define-life instincts
      ego--reality
   9. Ego depends on id for strength as rider depends on horse
   10. Child fixations
      Child identifies with one parent then considers that parent obstacle to affections of other parent
      Development of super ego with necessity of repression from ego
      Id tells what exists internally
      ego " " " externally
      Super ego tells what should exist (ego ideal)

C. Sympton--starter will not operate
   Check continuity through seat belt switch
   Starter will not crank. Check the following things:
      Battery ok
      Left hand seat belt switch ok
      Right hand seat belt switch ok
      Right hand seat weight sensor ok
      Ignition switch ok
      Transmission starter relay--does not work

MINI-WORKSHOP PROPOSAL

TITLE Logic, Opinions, and Philosophy AREA L. A. NO

PROPOSED BY Roy Hepner DATE March 1975

SESSIONS REQUIRED 4 SESSIONS LENGTH 2 hours

MOTIVATIONAL TITLE AGE RANGE 14-16

OVERVIEW:

To provoke thought concerning the origins of logic, opinion, and philosophy.

LOGIC, OPINIONS, & PHILOSOPHY

1. The objectives of this course are:

   1. Relate to the students the simpler forms of logic.

   2. To examine these forms for validity.

   3. To determine the origins of these forms.

   4. To relate logic to other valid disciplines such as mathematics.

2. 1st Session

   Discussion of Propositions

      Positive vs. Negative
      General vs. Particular

   The four basic forms of proposition.
   The syllogim, with examples.
   Discussion concerning origin and validity of syllogism.

   2nd Session

   Review of basic propositions and syllogisms.
   Introduction to the venn diagram and its use.
   Demonstration of the venn diagram.
   Discussion concerning relationship between geometrical models
     (venn diagrams) and validity of syllogisms.

   3rd Session (optional)

   Discussion of science and systematic knowledge.
   Roles of logic and creativity in scientific research.
   Similarities and differences between:

Astronomy		Morals
Chemistry	and	Ethics
Physics		Metaphysics
Economics		Theology

   4th Session (optional)

   Historic background of Plantonic philosophy
   Presentation of one aspect of Plato's philosophy and demonstration
      of how it relates to previously formed ideas about philosophy
      and science in general.
   Examination and discussion of the above with various examples taken from
      geometry.

   Students are expected to possess skills and competencies basic to geometry;
      i.e., parrallelism, etc.

3. No external motivation is introduced. The student is expected to supply his own internal motivation.

4. Some material is presented in simple lecture form. Other subjects are presented in such a way that the student makes decisions and choices, none of which is necessairly wrong. Many topics are left open and questions unanswered.

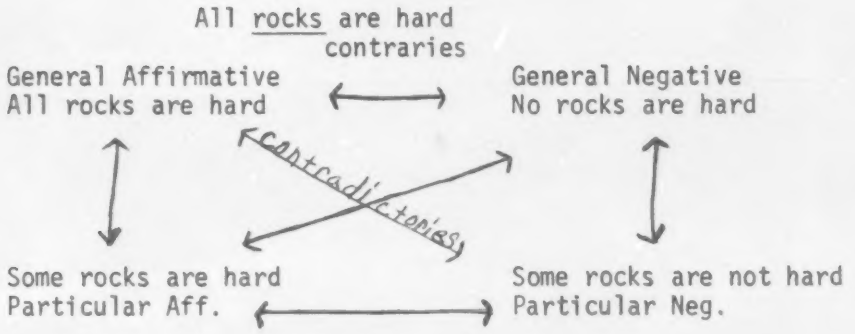
5. Much of the sbuject matter is derived from Plato, Aristotle, Euclid, Lobachevsky. Some are original. Presentation is oral, and assisted by blackboard or sketch pad.

6. Logic and learning.
   The nature of proof.
   The similarities and differences between science and art.
   The calculus of logic.

7. The student is asked to respond to questions in a logical and creative manner and to be able to defend his position, requiring him to assume a leadership role in the form of self-discipline.

8. Only intangible rewards are offered. Only the student can reward himself with appreciation for and pleasure taken in the examination of the nature of philosophy.

λoyos



All men have flat feet

Some men have flat feet

All men are humans

All humans are animals

All men are animals

Syllogism

A B
All fish are animals

C
No animals are plants

No fish are plants

Some women are blonds

All blonds have yellow hair

Some women have yellow hair

Some men are humans

Some humans are women

Some cats are brown

No brown creatures are green

Some cats are not green

Invention

Discovered

MINI-WORKSHOP PROPOSAL

TITLE Sensitivity AREA L. A. NO

PROPOSED BY Kathy Spencer DATE September 1974

SESSIONS REQUIRED 4 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE AGE RANGE 12-

OVERVIEW:

SENSITIVITY

I. General Objective

The program's leadership stresses the merit of every individual as a leader. This course emphasizes the role of the individual as a functioning member of a group.

II. Specific Objectives

To accomplish the general objective, activities will permit the student to:

A. demonstrate peer-group and teacher trust
B. demonstrate group cooperation
C. acquire basics of nonverbal communication perception
D. become more fluent in verbalizing his own feelings as a step toward relating them to the feelings of others
E. develop keener observation and emotional perception of others.

III. Motivations

While not a popularity course, sensitivity will help the student like others and be liked by them. Certainly the single best motivation is a teacher who already as a reputation for perception, observation, fluent self-expression, and cooperation with the student group.

IV. Modes of presentation

There is no lecture; only rap sessions and group activities are utilized. Reasons for specific activities are never stated before hand -- activites are performed and purposes are then inferred and discussed by the students.

V. Content

A. Trust

1. Trust walk. Students act as human obstacle course for blindfolded member of group. One student may act as leader or the blind many may wander at will. The exercise is nonverbal.

2. Trust fall. Students form circle with one member in center. Center member stiffens and falls in any direction, where he is caught by adjacent circle members and passed to another part of the circle.

B. Observation

Students are asked to sit in circle facing outward. They then question each other on matters of dress, physical characteristics, etc.

C. Pulgar
Complete directions are in packet. The Pulgar is a mythical beast "built" by nonverbal teams of students after a situation introduction.

D. Touch
Students pair off and communicate by touching each other's faces, feeling the lines, creases, tensions of various emotions and expressions.

E. Sound & Sight
Students have nonverbal picnic, each bringing food that is unusual in taste texture, or color. The experiences is primarily intended to cause attention to sound and to remove the stigma of the sounds associated with eating.

F. Relaxation
Yoga conscious-relaxation is explained and then practiced by students, emphasized as an excellent way to remove tension and clear the mind.

G. "I Like..."
Students take turns telling what they most like and dislike about themselves. Other students react if the trait is familiar to them (as it usually is), initiating a feeling of comraderie and recognition of universal emotions.

H. Name-Tag Collage
Students make name tag without name--only pictures, Tag is to reveal as much as possible about the student and are discussed before owner is revealed.

MINI-WORKSHOP PROPOSAL

TITLE Creative Dramatics AREA L. A. NO

PROPOSED BY Rosemary McGuffin DATE November 1974

SESSIONS REQUIRED two semesters SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE Acting Your Way Out of a Paperbag AGE RANGE 10-14

OVERVIEW:

I. Promotion and explanations of objectives

II. Discussion of objectives

III. Introduction to Drama Material to be covered

IV. Presentation of the material

V. Independent Work

VI. Activities

I. OBJECTIVES
- A. To obtain a working definition of drama
- B. To broaden the students' vocabularies with theatre terms used by playwrights.
- C. To become acquainted with the history of drama
- D. To study different types of drama
- E. To learn how drama differs from narration
- F. To discover the multitude of activities that go into playwriting and production
- G. To attempt to write original scripts

II. OUTLINE CONTENT (topics, concepts, skills, competencies)
(From text, Drama, A Student Handbook, by Hoetker & Englesman)
- A. What is drama?
  - 1. How drama differs from narration
  - 2. The use of interpretative action
- B. Actions into words
  - 1. Improvisation--Open End
  - 2. Playwriting
    - a. Stage Directions
    - b. Conflicts
- C. Words into actions
  - 1. Acting and direction a one-act play
    - a. Stage directions
    - b. Theatre terms
  - 2. Reading a one-act play
- D. Words into actions in the imagination
  - 1 Writing an original script
  - 2. Directing, acting in and staging an original script

III. MOTIVATIONS TO BE USED
- A. Create interest through student involvement
  - 1. Pantomime
  - 2. Creative Dialogue
- B. Teacher Enthusiasm
  - 1. Demonstration of fun in creative dramatics by example role playing, etc.
  - 2. Constant encouragement of individual efforts

IV. MODES OF PRESENTATION
- A. Students participate in activities in Drama Handbook
- B. Students study and discuss text material
- C. Students write original skits
- D. Students direct, stage and act in their own creations
- E. Students are urged to attend local theatre productions

V. MATERIALS USED
- A. Audio-Visual "Filmstrip and Record, "Putting on Pittsburgh," from Scholastic Dimensions Series.
- B. Texts
  - 1. Drama, A Student Handbook, Scholastic Literature Unit Series 4100, Hoetker & Englesman, New York, 1973.
  - 2. Open End, Stamper, Judith A. (From same Scholastic Unit)

C. Other Bibliography

1. Matus, Joel. Plays for Laughs. Xerox Corp., Conn., 1972.
2. _____. More Plays for Laughs. Xerox Corp., Conn., 1972.
3. _____. Plays You Can Talk About. Xerox Corp., Conn., 1972.
4. Sanders, Sandra. Creating Plays With Children. Citation Press, New York, 1970.
5. Siks, Geraldine B. Creative Dramatics. Harper & Row, New York, 1958.

VI. TOPICS FOR INDIVIDUAL RESEARCH

A. History of Drama
B. Art of Acting
C. American Theatre (19th Century, 20th Century)

VII. TOURS AND COMMUNITY RESOURCES

1. Marshall University Theatre
2. Community Players Theatre
3. Huntington Art Galleries Theatre

MINI-WORKSHOP PROPOSAL

TITLE Beginning Law AREA L. A. NO

PROPOSED BY James Colburn DATE October 1974

SESSIONS REQUIRED 6-8 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE AGE RANGE 14-16

OVERVIEW:

To acquaint with the theory and practice of law and to show its relevance to everyday life.

BEGINNING LAW

- Basic Course -

I. OBJECT: To acquaint with the theory and practice of law and to show its relevance to everyday life.

II. OUTLINE

1. Law

A. Define it

1. Blacks Law Dictionary, Websters

2. Definition by purpose - i.e. it is what it does

B. Purpose of laws (why does it exist)

C. Object of law (who does it affect)

2. Two most important aspects of law

1. Regulation of society

2. Allocation of resources
(most important and needs to be discussed fully)

3. Persons involved, actively, with law

A. Lawyers

Adversary system -

English system - Barristers & Soliciters related to specialization and how it would affect our system.

B. Judges - decision makers

fatherfigures

God-like

What is judge-made law

C. Police

Arm of the executive branch. But judicial arm has it's own police, not effective crime-fighters U.S. Marshalls, Baliffs

D. People

plaintiffs - defendants

difference between civil and criminal

4. Lawyers are problem-solvers:

Whose problems
Why problems to be solved
What kinds of problems

5. Important concepts in law

A. 1. Property - it is a bundle of sticks

(a) Real
(b) Personal
(c) Mixed

2. Estates and future interests

3. How can you divide it up

4. Tangible - Intangible personalty

B. 1. Constitutionality

C. Contracts - torts
Civil wrongs and breach of contract

D. Domestic Relations - equity juvenile

E. Criminal Law and Procedure

6. Types of law or rules

A. Why do we have laws and rules

B. Geopolitical

C. Who has authority to give laws

1. Class examples of, on the lifeboat with nothing to eat, and sink.

D. Different types the law or rule sets

1. Common law

2. Statutory law - France, Louisiana

3. International law

(a) Admiralty
(b) Treaties
(c) Non-treaties
(d) United Nations - World peace through world law.

4. Non legal rules and regulations

5. Legal rules and regulations

6. Custom Habit and practice

7. Classroom work

1. Criminal trial

2. Civil trial

3. Domestic relations matter

(See schedule for fact situations)

III. & IV. Motivations and Modes of Presentation - socratic method; provocative relevant factual examples; moot court, antagonistic positions

V. Materials

1. Blackboard - chalk

2. Inherent knowledge of law in any lawyer

VI. No topics for individual research

VII. Tour local Courts and County Magistrates

VIII. Local judges, local lawyers

IX. Role of attorneys and other persons, give students chance to think and act in a mock legal proceeding and various roles

X. No library skills

XI. Winning or losing cases

Verbal reward of good job

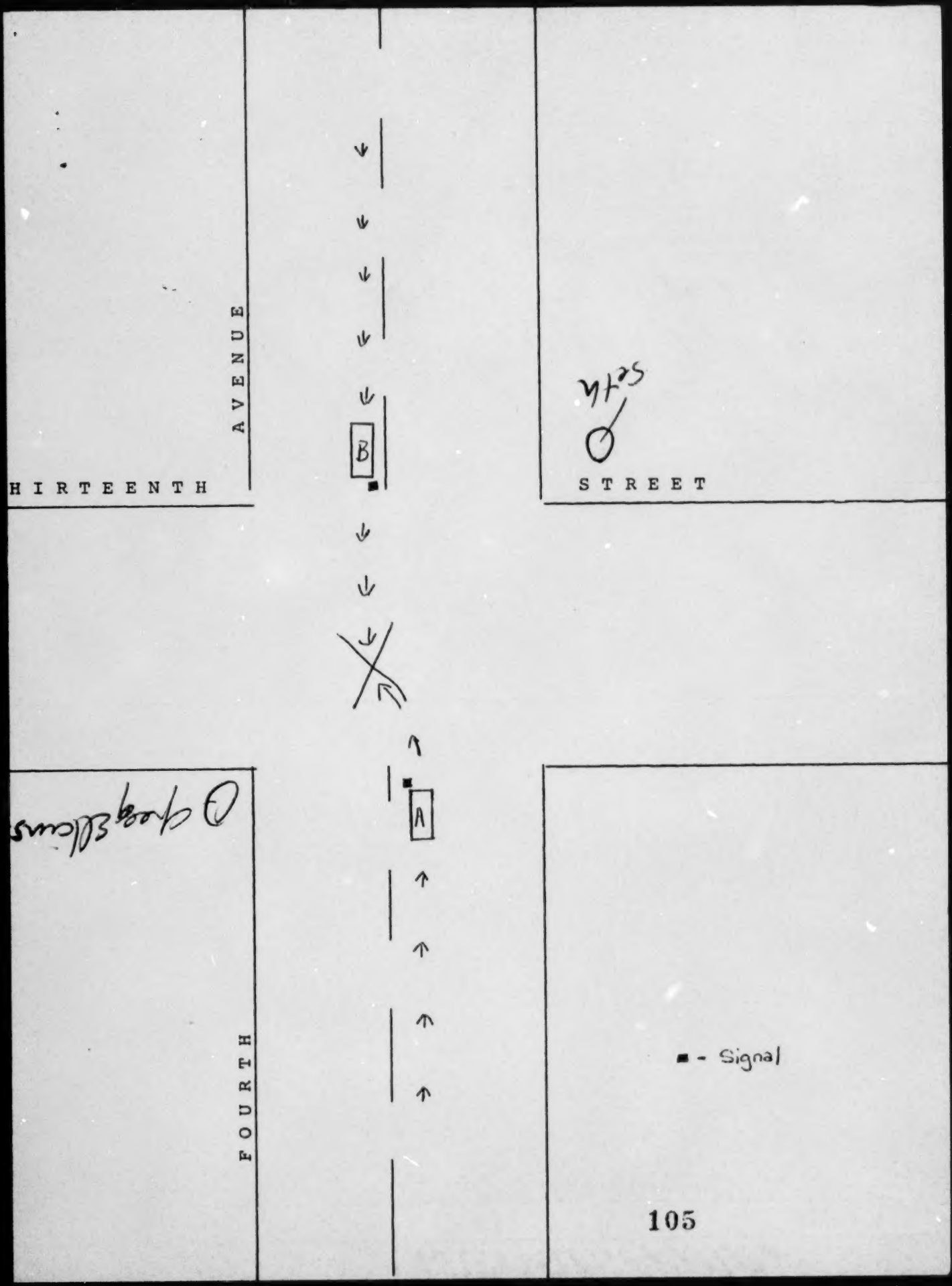
Respectfully submitted

DOMESTIC RELATIONS SCENARIO

Pat and Bob have been married for four years. Bob had been married before and had four children. His wife committed suicide and Bob has been a chronic alcoholic ever since. The only reason he married Pat was because her father had died and left everything to her. Pat never had to work for a living. She always had everything she wanted. She also was married before and had three children. The ages of the seven children ranged from 4 years to 14 years, and none of them got along with the other. Bob's constant drunkiness didn't help matters either. He was constantly beating and cursing Pat in front of the children and if they said anything to him he didn't like, he would beat them, too. Pat, thinking that she had put up with this long enough, begins to have an affair with Bob's brother, and out of spite for Bob, gets pregnant.

AUTOMOBILE ACCIDENT SCENARIO

Car "A" is traveling east on Fourth Avenue, in the left-hand lane in position to execute a left-hand turn at Thirteenth Street. Car "A" is stopped at the red light. He sees car "B" setting at the red light in the left-hand westbound lane with his signal also on to turn left. There is no other traffic on Fourth Avenue, other than car "A" and car "B". The light changes to green and both cars proceed to move. Car "A" starts to execute the left-hand turn assuming car "B" to be making a left-hand turn also, but car "B" proceeds westward on Fourth Avenue, causing the two cars to collide in the intersection.


AVENUE
HIRTEENTH
STREET
B
A
FOURTH
■ - Signal

Activities Suggested for Unit on Law

(Motivator)

Session #1 Role-playing: Assume all laws have been revoked. What five laws would the group suggest be adopted to replace them?

Activity - Dramitize famous trials. Discuss the decisions. Did the students agree?

Research - Follow a newspaper account of a trial. Describe the main "characters" involved. Describe the outcome and the student's feelings about it.

Research - Examine and discuss precedent-setting cases. An excellent book, a collection of short descriptions of such cases, is You Be the Judge by Sidney Carroll. [Available from the Barboursville Public Library]

Early Session - Brainstorm ways in which laws affect their lives (this would probably be a good motivator for discussion).

Dramatize the trial of a famous fictional "bad guy", e.g. Huck Finn's father (for child neglect and/or abuse).

Research - Interview a local lawyer. Plan your questions carefully ahead of time.

Activity - Brainstorm attributes which might be found in a successful lawyer.

A good book for resource use and recommendation to students is The Law and You: A Handbook for Young People by Elinor Porter Swiger (Bobbs-Merrill Co.)

Williams' Strategies Used in Unit on Law
(under outline heading IV (4))

Paradoxes - Discussion of laws which seem contrary to common sense.

Analogies - Discussion of how one decision may set a precedent for later similar cases.

Thinking of Possibilities - Role-playing defense or prosecuting attorney roles in a "real" or hypothetical criminal trial, e.g. study evidence and show how they would defend the accused.

Attribute-listing - Listing attributes of a successful lawyer.

Examples of Change - Discussion of the fact that as laws and values change similar cases may be judged differently.

MINI-WORKSHOP PROPOSAL

TITLE Storytelling AREA L. A. NO

PROPOSED BY Barbara Maynard DATE January, 1976

SESSIONS REQUIRED 4 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE Tattletale AGE RANGE 8-14

OVERVIEW:

The art of storytelling.

STORYTELLING

I. Objectives of Sessions
To instill the love of good stories and an appreciation of the Art of Storytelling.

II. Topics to be Covered
1. History of Storytelling
2. Art of Storytelling

III. Motivations--all materials included and attached were motivational as this is a subject that is self-motivational.

IV. Materials to be Used
1. Attached sheets
2. Record: "Blue Jay Yarn"
3. Encyclopedias
4. Newberry Award and Caldecott Award winners
5. Passouts attached

COURSE OUTLINE

Session I

1. Development of the concept that pertains to the origin of telling stories
   A. Adventure of conquest
   B. Hunting and exploration
   C. Love
   D. Religion
2. Discuss the various forms by which a story may be developed
   A. Poem
   B. Song
   C. Narrative

Note: In each of these steps, the instructor should try and utilize vivid examples.

Session II

The initial phase of this session was to review what had been stated in Session I. After this has been accomplished, the instructor can provide the students with a "Skeleton Story". The following may be an example of such a "story":

> It is not quite ten o'clock when _____. Bill could only say, "_____". The creature was_____. Bill reached out and_____. It was_____.

A. Allow the students approxiamtely 10 minutes to complete and develop the impression that this thought may have presented to them.
B. Allow the students the opportunity to read their stories and then the instructor can discuss why all the stories are different.

The instructor should bring out the concept that:

Stories vary from author to author because of the following factors:
A. Sensitivity of the individual to the environment.
B. Imagination
C. Experience by which the person may have had an opportunity to grow.

The instructor can develop this thought of variables influencing storytelling and bring out the differences in background of the students present.

Assignment:

Write an original story of about two pages in length. It should express anything that the student desires.

Session III

I. This session should be concerned with impromptu expression. This would be focused on stories or poems that would express a thought concerning a picture that was shown to the students in class. Some examples of such pictures are attached to this session III format.
II. A game that could be introduced may follow the following scheme:

Sheet "A"

Hero	Heroine	Place	Purpose	Obstacle
1.				
2.				
3.				
4.				
5.				

A pair of dice could be utilized to roll a number for each heading. A combination of all the terms could then be utilized into a story or poem.

III. A concluding thime staff should be devoted to summarizing all the techniques utilized and the historical aspects of telling of tales and stories.

MATERIALS

New Directions in Creativity, Mark 3, Joseph S. Renzulli, Carolyn M. Callahan, Harper & Row, Publisher, Inc., 1973. "Another Point of View" p. 5; "Sights, Sounds, and Smells", p. 20; "The Reason Why", p. 24.

Storytelling and the Teacher, Ruth Hill Vigures, Elementary Instructional Service National Education Association, Washington, D. C.; Boston: The Horn Book, Inc.

Hastings, Doris, "Story Telling on Animal Hides", Science Children, May, 1972.

MINI-WORKSHOP PROPOSAL

TITLE Paranormal Events AREA L. A. NO

PROPOSED BY Keith Hanger DATE October 1975

SESSIONS REQUIRED 5-7 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE Strange, but True AGE RANGE 12-14

OVERVIEW:

Aquaint students with various facinating phenomena that have been reported throughout history.

I. OBJECTIVES OF SESSIONS

A. To aquaint students with various facinating phenomena that have been reported throughout history as well as in contemporary times.

B. To teach a critical attitude as a suitable approach to the study of paranormal events; one which does not require automatic belief in what one sees, hears, or reads, while retaining the right to make the judgement.

C. To offer alternative explanations where they appear to be feasible.

D. To accept and use where possible the positive aspects of pshchic pehnomena as we routinely use those of magnetism, which we cannot explain.

II. OUTLINE CONTENT

A. An Overview of Phenomena

1. Aerial phenomena--UFO's, Thunderstones, various kinds of rains, astronomical sightings.
2. Psychic phenomena--telepathy, telekinesis, apports, apparitions, hypnotic regressions, clarivoyance, automatic writing, Dejavue, poltergeists, the medium and seance.
3. Dissappearances--Bermuda Triangle, Gatlinsburg man, etc.
4. Astral Projection--out of the body experiences.
5. Psycho-physical projection--thought photography
6. Lost civilization--Atlantis, MU.
7. Eyless sight-Kuda Bux
8. Auras-Kirlian Photography
9. Plant sensation-Baxter's experiments

B. E. S. P. Testing

1. Classroom experiments in telepathy using ESP test cards (symbols and colors)
2. Classroom experiments in teleknesis using a die and a Radiometer.

C. Student Stories--or personal accounts that might be considered strange.

D. Optical Illusion--Classroom experiments with rotating discs to illustrate the thesis optical illusion may be the determining factor in paranormal sightings.

E. Tapping the Unconcious--classroom experiments,with cheveruls pendulum to obtain yes or no responses to questions, the answers to which might exist in unconcious memory.

F. Kirlian Photography - (optional) - classroom experiments in photography of the human aura or electromagnetic field which varies from day to day and with states of health.

G. Dowsing - (optional) - class experiments to ascertain whether a student or students has the unexplained capacity to locate water with wooden or metal rods.

III. MOTIVATIONS TO BE USED

A. Intellectual curiosity

B. Controlled thrill in a safe environment.

C. The exploratory drive.

IV. MODES OF PRESENTATION

A. Use of professionally made films by recognized parapsychologists.

B. The recounting of classical stories of phenomena that have been well researched and reported.

C. Experiments into E. S. P. abilities, optical illusion, tapping unconcious memory, dowsing, and Kirlian photography of the human aura, all of which involve the entire class.

V. MATERIALS TO BE USED

A. Bibliography

1. Eric Von Daniken, Chariots of the Gods, (Putnam, 1970).
2. Ignatius Donnelly, Atlantis: The Antedeluvian World, (1971, Steinerbooks Multimedia-Biograf).
3. Julie Eisenbud, M. D., The World of Ted Serios, (New York: William Morrow & Co., 1967).
4. Nador Fodor, M. D., The Haunted Mind, (New York: Garrett Pub., 1959).
5. Charles Fort, Book of the Damned, (New York: Holt, Rinehart & Winston, 1941).
6. Oliver Fox, Astral Projection, (New York: Univ. Books, 1961).
7. John Godwin, This Baffling World, (New York: Hart Pub. Co., 1968).
8. William James, Twenty Years of Psychic Research, Viking Press.
9. Leslie LeCron, Self Hyptomism (Englewood-Cliffs, Prentice-Hall, 1964).
10. Frederick Myers, Human Personality and Its Survival of Bodily Death (University Books).
11. Walter Prince, Ph. D., Noted Witnesses for Psychic Occurrences (University Books).
12. Edward Ruppelt, The Report on Unidentified Flying Objects (Garden City, N. J., Doubleday & Co., 1956).
13. G. N. M. Tyrrell, Apparitions, (New York: University Books, 1961).
14. G. N. M. Tyrrell, Science and Psychical Phenomena (New York: University Books, 1961).
15. Immanuel Velikovsky, Worlds in Collision, (Doubleday Book Co.).

B. Audio-Visual Materials

1. Film: Inner Dimensions
2. E. S. P. Testing Kit - Symbol cards, color cards, and a die.
3. Optical Illusion Discs.
4. Cheverul's Pendulum - Washer & string with directional symbol card.
5. Kirlian Photography apparatus and resulting photographic prints.
6. Dowsing rod.

VI. TOPICS FOR INDIVIDUAL RESEARCH

A. Aerial Phenomena
B. Unexplained Dissappearances
C. Telepathy, Clarivoyance, Deja-Vue.
D. Automatic Writing
E. Telekinesis
F. Plant Sensation and Response
G. Astral Projection

VII. TOURS AND COMMUNITY RESOURCES

None available at present.

VIII. RESOURCE PEOPLE RECOMMENDED

John S. Blagg, M. D., So. Charleston, W. Va., for demonstration of hypnosis.

IX. LEADERSHIP ROLES TO BE PROVIDED

A. Opportunity to research a topic and report to the group.
B. Opportunity to take interesting information and skills back to the students' regular school.

X. LIBRARY SKILLS TO BE EMPHASIZED

A. Use of the card catalogue.
B. Use of the indices of periodical literature.

XI. REWARDS TO BE OFFERED

A. Fun of exploring the strange and unknown
B. A store of information relative to phenomena, which should serve a psychologically protective function
C. Development of an objective view of phenomena
D. Being "In the know" Re: Esoterica

MINI-WORKSHOP PROPOSAL

TITLE Leadership AREA L. A. NO

PROPOSED BY Jessie J. Kellam DATE May 27, 1975

SESSIONS REQUIRED 4-6 SESSIONS LENGTH 2 hours

MOTIVATIONAL TITLE Take Me to Your Leader AGE RANGE 8-16

OVERVIEW:

Encourage the development of leadership qualities among gifted children by studying world leaders through games, role playing, and simulations.

RATIONALE:

It is desirable in most societies for leaders to be endowed with wisdom. While many gifted students are natural leaders, many are not. Much more leadership potential can be developed if the leadership ability of our gifted children can be enhanced.

OBJECTIVES:

1. To encourage the development of leadership qualities among gifted children.
2. To teach them to recognize leadership qualities.
3. To provide them with some understanding of world leaders.
4. To call attention to their own leadership qualities through role playing, simulations, and socio-dramatic characteristics.
5. To develop sensitivity to the leader-follower relationship.

TOPIC:

Leadership

POPULATION:

6-10 students
8-16 ages

Age range should be held to any two or three years difference between the oldest and the youngest.

TIME:

4-6 sessions
2 hour sessions

METHODS AND ACTIVITIES:

1. Encourage each child to become the leader in a game of follow-the-leader.
2. Brainstorm to establish the characteristics of a good leader as perceived by the children.
3. Discuss some of the world's great leaders, and conduct research to discover what historians regarded about the leadership qualities of these people. Have the children compare themselves to the leaders to discover if they believe that they have qualities that are similiar.
4. Have each child select either a historical or contemporary leader that he might emulate in a game of charades, and have the class identify the portrayed character.
5. Have each child plan an activity for the group, and conduct the group through that activity, attending to all of the arrangements. At the conclusion of the activity have him evaluate his performance as a leader. Have the rest of the group evaluate their performances as followers.
6. Recreate various situations either from literature or current news, and ask each of the children, without benefit of hindsight, to be empathic with the person responsible for providing leadership. Create skits in which all of the children can participate so that they might understand some of the dilemma and pitfalls of leadership.
7. Have the children select one leadership quality from several different leaders, and assimilate these characteristics into an imaginary person. Analyze the new character to determine what kind of a leader he might be.

8. Encourage the children to create new games in which the leadership role is highly important. Ask each child to develop his own game and teach it to the group.
9. Have the children go into their community and interview some of the leaders and to try to acquire some understandings of the problems of leadership positions. They can interview such people as a congressman, city manager, sheriff, police chief, fire chief, mayor, and many others.
10. From news reports, have a recent meeting of the city council reconstructed, and let each child play a role in which he must weigh the proposal or proposition before the body and vote his convictions.

SUMMARY:

An infinite variety of games can be created and simulations established simular to some of the suggestions above. The important thing is that the final selections of the activity be made by the children participating.

EVALUATION:

Evaluation is continually done by the children participating. Their later activities should be better significally than earlier attempts. Their planning should improve and their leadership qualities will clearly emerge as they conduct or preside over the activities that they have created. Plans for future leadership units for the group will be based upon teacher evaluation of the performance of the group and individuals involved.

RESOURCE PEOPLE (Local):

Ken Heckler, Congressman
Barry Evans, City Manager
Tedd Barr, Sheriff
Lawrence Nowery, Police Chief
Hal H. Johnson, Fire Chief
Harold Frankel, Mayor

RESOURCE PLACES:

City Hall
Court House
State Capital Building

Materials

Bibliography (Teacher)

Donovan, Hedley, ed. "In Quest of Leadership," Time Magazine, Vol. 104, No. 3 (July 15, 1974), 21-70.

Hiltan, Ernest, ed. "The Benjamin Franklin Series of Great American Leaders," The Instructor Magazine, LXXXI (February, 1972), 69-72.

Kaltsounis, Theodore. "Swing Toward Decision Making," The Instructor Magazine, LXXX (April, 1971), 45-56.

Syrkin, Marie. Golda Meir: A Nation's Leader. New York: G. P. Putnam Co., 1969.

Williams, Frank. Classroom Ideas for Encouraging Thinking and Ideas; D. O. K. Publisher's Inc. 1970.

Bibliography (Student)

Bocca, G. The Adventurous Life of Winston Churchill; New YOrk: The Hearst Corp. Avon Book Division.

Crump, Kenneth, Jr. Napolean Bonaparte. New York: Scholastic Book Service 1966.

Fischer, A. Gandhi. New York: New American Library of World Literature, Inc.

Langer, Walter C. The Mind of Adolph Hitler: New American Library; New York 1973.

Monsell, Helen A. Tom Jackson: Young Stonewall. New York: Bobbs-Merrill Co., Inc. 1961.

Monsell, Helen A. Tom Jefferson. New York: Bobbs-Merrill Co., Inc. 1961.

New York: Alfred A. Knapf, Inc., 1967.

Olson, Helen. Moments of Decision; Scholastic, New York 1961.

Reeder, Col. "Red". Dwight David Eisenhower - Fighter for the Peace; Garrard Publishing Co., Champaign, Illinois 1968.

Williams, Harry T. Lincoln and His Generals.

Wright, Louis. Anthony and Cleopatra; Washington Square Press; New York 1961.

MINI-WORKSHOP PROPOSAL

TITLE Communication AREA L. A. NO

PROPOSED BY Sue Wills DATE August 9, 1974

SESSIONS REQUIRED 2-4 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE Sorry! Wrong Number AGE RANGE 12-15

OVERVIEW:

Can you get your message
across? Can another speaker
tell if you are bored with them?
Learn here of body language as
well as other kinds of communication.

COMMUNICATION

I. OBJECTIVE

1. The student will demonstrate through role playing, simulation and sociodrama an understanding of communication.
2. The student will experience creative listening.
3. The student will write, direct or participate in a play, news program, radio program, or play.

II. OUTLINE CONTENT

1. Recognize and understand what communication is.
2. Display several means of communication.
3. Develop new vocabulary of terms relating to communication.

III. MOTIVATIONS

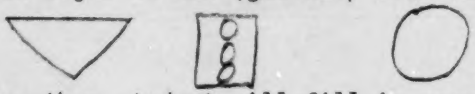
1. "I have your number" - Each child is given a number. He/she must learn who in the room has the same number by asking in order: persons name, school or grade, and his number. Arrange for each student to have the same number as only one other student.
2. Brainstorming of entire group to get many ideas for and various ways of communicating.
3. Letter writing--To show that communication is more than oral. The student's will conduct a conversation on paper. See Idea A
4. Body language--Pair students. One will be instructed to talk about something he really is excited about. The other student is to be unresponsive, silent, etc.
5. Listening creatively--A student speaker will be speaking to the group. At a signal the listeners will become inattentive and bored.
6. Charades--Through body movements, language is to be expressed.
7. Gobble-de-goop--Some students will face each other and express emotions through the use of nonsense words, It is important here that others be present watching so they can see. (Hopefully this will cause them to see that we can show how we feel without even saying actual or real things.
8. Read and do--On index cards have various instructions written for the children to follow.
9. 'Scavenger' hunt--This will strengthen the following of directions.
10. Association game--Give the students a word. Ask them what they think of after this. (10 seconds - 30 seconds, etc.)

    Ex.: A. Storm, snow, chill, frosty
    B. Meow, soft, furry, whiskers

11. Telephone conversation - "Sorry, wrong number", create a situation.
12. Interview - Mayor, governor, senator, congressman, etc.
13. Newspaper reporting--Report on something relevant to the student. Ideas: Report on PACE Center. Report on oldest citizen in the area.
14. Bloopers--T. V. program written by group. What did I say or do?
15. Bloopers--Radio program written by group. What did I say?
16. Play/skit written by group.

    Ex.: Am I getting through to you?

17. Pantomine--Show how a clown portrays his walk, talk, feelings, etc. Let the students actually engage in this. (Galleries teaches this in its parent-child workshop).
18. Vocabulary Gag.--Random opening of a dictionary. Meanings read out loud. Students should call out meanings. Second and last hint would be.
19. Poetry--Students will study various kinds of poetry.
20. Prose--Students will study various kinds of prose.
    #8 Org. random search
    #17 Creative Writing
21. Riddle-Raddle--Students will write riddles about people.
    #3 Analogies
    #17 Creative Writing Skills
22. Friendly letter
    Choose a partner in the class. Write and exchange friendly letters.
23. Road Signs
    Choose a partner. One student will draw the outline of all the different road signs he can (get help from reference books).



    The other student will fill in appropriate titles.
    Team can brainstorm to create other signs that might be needed.
24. Greeting cards
    Brainstorm list of kinds of greeting cards they know.
    Pick 3 from the list and design your own.
25. Comic strips
    Cut comic strips from newspapers. Make up your own dialogue to go with them.

IV. CREATIVE THINKING STRATEGIES

#3 Analogies
#4 Discrepancies
#5 Provocative Questions
#6 Examples of Change
#7 Examples of Habit
#8 Organize Random Search
#9 Skills of Search
#10 Tolerance for Ambiguity
#11 Intuitive Expression
#12 Adjustment to Development
#14 Evaluate Situations
#15 Creative Reading Skills
#16 Creative Listening Skills
#17 Creative Writing Skills
#18 Visualization Skills

V. MATERIALS

Biographies

Classroom Ideas for Encouraging Thinking and Feeling. Frank E. Williams, D.O.K. Pub. Buffalo, New York, 1970.

The Come Alive Classroom: Practical Projects for Elementary Teachers. Parker Publishing Co., West Nyach, N.Y., 1967.

Elementary Teacher's Complete Ideas Handbook. Sidney Tiedt, Prentice-Hall, Inc., Englewood Cliffs, N.J., 1965.

Scholastic Dimension/Communication, SF 188, 1974. Getting Through to You? New York: Scholastic Book Co.

Your Telephone and How It Works. McGraw-Hill, 1965.

VI. TOPICS FOR INDIVIDUAL RESEARCH

Plays
T.V. Shows
Radio Shows
Poetry
Pantomine

VII. TOURS AND COMMUNITY RESOURCES

1. Newspaper offices.

2. T.V. Stations: WSAZ, WCHS, WHTN, WMUL - Marshall

3. Radio Stations: WCMI, WEMM, WGNT, WKEE, WNST, WVQM, WWHY
4. Poets
5. Teachers
6. Telephone Company Tour and/or spokes person
7. Huntington Galleries

VIII. RESOURCE PEOPLE

Miss Malitia - Marshall University

Group at Galleries who do clown workshop

Sue Wills

IX. LEADERSHIP ROLE

Students have a variety of topics from which to choose. Teachers should allow and aid different leaders.

X. LIBRARY SKILLS

Research on newspaper writing, T.V. writing, radio writing, poetry, plays, etc.

XI. REWARDS

Finished product of play, article published in paper, story on radio, student interviewed on local talk show, play performed, etc.

MINI-WORKSHOP PROPOSAL

TITLE History of Dress AREA L. A. NO

PROPOSED BY Debbie Beckley DATE August 9, 1974

SESSIONS REQUIRED 4-6 SESSIONS LENGTH 2 hours

MOTIVATIONAL TITLE A Stitch in Time AGE RANGE 8-15

OVERVIEW:

Look at what you're wearing today. Did your parents wear this style of clothing when they were your age? Did you ever think what you might be wearing in the next few years? Come to this session and take a look into the past, present, and future!

I. OBJECTIVES

A. The students will recognize differences in characterization of dress in different periods of time.
B. Given a case study, the students will demonstrate their proficiency in the use of problem-solving techniques in small groups.
C. The students will acquire knowledge of dress in a specific period of time through research.
D. The students will demonstrate their knowledge of a period of dress by designing and carrying out a style show.

II. OUTLINE CONTENT

A. Recognize differences in characterization of a period of dress.
B. Display leadership qualities.
C. Acquire knowledge of dress during a specific period of time.
D. Develop a vocabulary of dress design terms.

III. MOTIVATION

A. Dress My Time--Teacher's dress is of a particular time period. Ask students guess period of time. List reasons why they chose that period of time.
B. Case Studies--Give students a case study of a particular period of time. Have students brainstorm solutions.
C. Bulletin Board--Make an attractive display concerning fashions. Title it a "Stitch in Time."
D. Brainstorm different topics for research
E. Design different types of outfits and make them from scraps of material.
F. Have a fashion show with student's own creations either by making them or gathering clothes from parents.
G. Field trip to clothing stores and manufacturing company with tour guides.
H. Make a fashion show from pictures. Cut and mount pictures from magazines, newspapers, and catalogs. Write a description of the fashions you collect. Present your fashion show by describing your fashions while showing your pictures on opaque projector.

IV. CREATIVE THINKING STRATEGIES USED IN THIS UNIT

Refer to Frank Williams: Classroom Ideas for Encouraging Thinking and Feeling

#3 Analogies
#4 Discrepancies
#5 Provocative Questions
#6 Examples of Change
#7 Examples of Habit
#9 Skills of Search
#10 Tolerance for Ambitguity
#11 Intuitive Expression
#13 Study Creative People and Process
#14 Evaluate Situations
#15 Creative Reading Skills
#16 Creative Listening Skills
#17 Creative Writing Skills
#18 Visualization Skills

V. MATERIALS

1. Fashion Article H-1 (attached to back).
2. East, Majorie and Wines, Mary E. Fashion Your Own. Houghton Mifflin Company; Boston, 1964.

VI. TOPICS FOR INDIVIDUAL RESEARCH

Students brainstorm period of dress and choose topic from list.

VII. TOURS AND COMMUNITY RESOURCES

Corbins, Inc.
Cabell County Public Library
Huntington Manufacturing Company
Princess Shop
Smart Shop
George H. Wright Company
Amsbary-Johnson

VIII. RESOURCE PEOPLE

Diann Frasher - Home Ec. Teacher - Wayne County
Debbie Beckley - Language Arts Teacher
Patty Napier - Smart Shop Coordinator

IX. LEADERSHIP ROLE

Opportunities for leadership to be integrated throughout this unit.

X. Library Skills

Use of card file and catalog, and periodicals, newspapers, and microfilm.
Use of vertical file.
Reference books.

XI. REWARDS

Meeting influential people.
News coverage of events.
Presentations to groups.
Intrinsic rewards of accomplishment.
Children publish article in newsletter to be sent to his school.
Tape fashion show.
Invite parents and peers to fashion show.

MINI-WORKSHOP PROPOSAL

TITLE Non-Verbal Communication AREA L. A. NO

PROPOSED BY Rosella Wooddell DATE August 9, 1974

SESSIONS REQUIRED 5 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE S. O. S. AGE RANGE 8-10

OVERVIEW:

To help students become aware of the need for an accepted, concrete, and uniform system of communication (particularly non-verbal communication) through work with Morse Code, Sign Language, Creative Writing, Hieroglypics, Braille, Semaphore Flags, and Secret Codes.

1. OBJECTIVES OF SESSIONS

1) TAG students will demonstrate their understanding of a need for communication, particularly non-verbal communication.

2) TAG students will demonstrate their understanding of at least one means of non-verbal communication through a demonstration or through writing a riddle, poem, etc. for others as a result of their study.

2. OUTLINE CONTENT

Overview - If a system is agreeable and workable for a certain group, then it becomes a means of communication for that group. Go outside that group, and communication may be impossible. Thus, the two groups must arrive at a neutral means of communication; or have access to a key so that communication may be translated into symbols that they (each group) can understand.

Without a key or code to a different method of communication, the communication between groups would be nil.

Through sessions, these questions could be answered or their possibilities explored:

1) Does a need for communication exist? Do we need to relay messages to others? Why?

2) Before two people or two groups of people can communicate, what do they need and why? (Common code, key, notation).

3) What are some different ways we communicate? (talking, feeling, writing, gesturing).

See Motivational Activities A, B, C, D to aid in the answering of these questions.

3. MOTIVATIONAL ACTIVITIES

A. Suggested Introduction to Unit - Set up stations (or centers) in different sections of the room. Each child must complete each station sometime during the session [children can rotate through stations consecutively, randomly, or clues could be given within each station's task to tell child where to go next (Treasure Hunt)].

Suggestions for Stations:

1) Picture Writing

a) Chinese picture puzzle - See Matimagination pp. C12-C13.

b) Child could design his own code using pictures. After the child writes down his code, make up a riddle, secret message, etc. for next child that will come to that station.

c) Given a picture writing code, the child solves a riddle or puzzle using code (Refer to Bibliography No. 2, pp. 13-21).

2) Colors - may use a color wheel.

a) Paint a message from a code
e.g. red = A red = C
blue = blue = D

b) Combine
e.g. green + yellow = ①_____
red + blue = ②_____
①_____ + ②_____ = ③_____

Now go to station that is the color of No. 3.

3) Present a task at one station where no key is supplied. This station should be located at the end or completion of other activities. A code may or may not eventually be provided. This would be frustrating for the children - but would lay a basis for the brainstorming session.

4) Solve riddles through pictures (see Bibliography No. 3, pp. 18-19).

5) Written notation in puzzles and codes (see bibliography No. 3).

6) Solve puzzles through numbers. Solution of this puzzle could be a clue in a Treasure Hunt. (see bibliography No. 4, B7).

7) Decoding pictures and secret messages through numbers. (See Bibliography No. 2 pp. 45-56 and Bibliography No. 4 Book A and B - in Book A, A7, A12, A13).

8) Portray a message through cartoons (see Bibliography No. 7).

B. Treasure Hunt - Develop several stations throughout the course of the hunt where a clue is given at each station as to next place to go. Ideas, puzzles, and codes from Motivation A can be used.

1) Treasure Map. (See Bibliography No. 5 p. 48-Book 1).

C. Outdoor Treasure Hunt - Or 'marking' a trail, path, or field by using signs, pictures, or code to follow trail.

D. Brainstorming - How do we communicate or relay messages to each other?

Out of ways suggested, which ones seem the best? Which ideas or means of communicating are we more apt to use? Why?

E. Problem Solving - Supply certain situations and let small groups or individuals solve problem of communicating a message to another person without using words.

Examples: 1) Shows excitement; joy; sorrows; fright; danger

2) Message to someone who can't see, hear.

Reference - Non-Verbal Communication by William Reynolds, Random House, c1973. pp. 39-45.

3) Role-playing.

F. Library Skills - When each child decides in which area he is going to study, stage a 'type of relay'or part of a session where fact-finding about his area is necessary.

2) Fact-finding could be in the form of a Treasure Hunt.

3) Fact-finding could be to find most interesting, unusual fact about an area.

4. CREATIVE THINKING STRATEGIES USED IN THIS UNIT

See Frank William's Creative Strategies:

No. 3 - Analogies
No. 8 - Organized Random Search
No. 13 - Study Creative People and Process
No. 17 - Creative Writing Skill
No. 18 - Visualization Skill

5. MATERIALS - BIBLIOGRAPHY

1. Nonverbal Communication by William Reynolds. Random House, c1973.

2. Codes and Secret Writing by Herbert Zim. Scholastic Book Services, c1948.

3. Arrow Book of Word Games by Murray Rockowitz. Scholastic Book Services, c1964.

4. Mathimagination by Steve and Janis Marcy. Creative Publications, c1973 (set of 6).

5. Aftermath by Creative Publications, Inc., c1970.

6. Ideas by Frank Williams. C.O.K. Publishers, c1970.

7. Reading Without Words by Linda Beech. Scholastic Book Services, c1968.

6. TOPICS FOR INDIVIDUAL RESEARCH

1. Morse Code
2. Creative Dramatics
3. Hieroglyphics - Picture Writing
4. Sign Language
5. Semaphore Flags
6. Braille
7. Cartoons
8. Secret Codes
9. Develop Own Code
10. Study "letter" codes
11. Study how to "break" a Code
12. Number Codes

7. TOURS AND COMMUNITY RESOURCES

1. Romney School for Deaf and Blind, Romney, W. Va.
2. Marshall University Speech and Hearing Clinic.
3. U.S. Navy Recruiting Office
4. Telegraph Office
5. Cabell Library-Braille

9. LEADERSHIP ROLE

1) Through role-playing and problem-solving activities children will have opportunity to assume a leadership role.

2) Through a student teaching others a code he has learned or knows.

10. LIBRARY SKILLS

1) Perhaps before the student begins his study of the actual means of non-verbal communication, a history of that code should be provided (but through the student finding the information).

2) Motivational Activity F.

11. REWARDS

1) Students decide what they want to do with information they learn about non-verbal communication.

   a) Booklet form - book of riddles, poems, story, jokes, secret messages using code they learned.

2) Parent presentation or group presentation about code.

3) Activities put in newsletter.

MINI-WORKSHOP PROPOSAL

TITLE Careers AREA L. A. NO

PROPOSED BY Flora Vaughn DATE November 1975

SESSIONS REQUIRED 4-6 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE AGE RANGE 14-16

OVERVIEW:

To inform students about career opportunities, and aid them in evaluating their own potential for those careers.

CAREERS

I. Objectives of Sessions
To enlighten youngsters to potential careers and to aid them in evaluating their own potential.

II. Topics of be Covered
1. Where the jobs will be in the next decade
2. Evaluation of individual potential
3. Appalachian Careers
4. What you can accomplish
5. Outstanding, successful young adults; what and if they had anything in common.

III. Motivations - Individualizing Instruction

IV. Materials to be Used
1. Attached sheets
2. Print-out by Dr. Norman Simpkins - "Appalachian Culture"
3. U. S. News and World Report, February 9, 1976, pages 42-45
4. Key Sorts
5. "Pack Your Own Chute" Eden Ryl

V. Activities
1. Young Builders of America & Who Have Made Their Mark
U. S. News and World Report February 9, 1976 pages 42-45

After reading about each person mentioned in this article, state in your own words those characteristics that you believed enabled that person to achieve those significant contributions to their fields that they are credited with achieving.

David Baltimore
Morgan Maxfield
Barbara Jordan
Jeffrey Bada
Peter Rumpel
Benjamin Barber
The Reverend Bruce Birch
Michael McElroy

Can you now find one over-all characteristic that each one of these personalities seems to possess that might have enabled his success in his field?

2. Appalachian Careers
Study questions:

1. Reasons Appalachian people are the way they are:
   1. rural form
   2. isolation
   3. subsistence economic
   4. Cultic] Scotch-Irish
2. Culture of the region - Some of the background Bultic--not treated fairly by English
3. Why animal raisers? Weren't taxed--hid them] Still exists
4. Something of their bartereconomy: still exists
5. Work habits: work - then take off; sit all day--never worry over it
6. Personality characteristics: No "front" accept everyone as a friend
   Does not see roles--sees people

7. Family & home life: important
   accepting thanks
   proud
   practical joking humor
8. Food & drink habits.

MINI-WORKSHOP PROPOSAL

TITLE Paperplate & Sock Puppets AREA L. A. NO

PROPOSED BY Lynn Duncan DATE September 1975

SESSIONS REQUIRED 4-6 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE AGE RANGE 8-10

OVERVIEW:

Develop knowledge about paperplate and sock puppets.

OBJECTIVES

The eight, nine and ten year olds participating in the puppetry workshop should gain knowledge of the main types of puppets through discussion, demonstration and the actual creating of two varieties of hand puppets. In a mini-workshop the finger or hand puppets are generally the easiest to make.

The eight, nine and ten year olds should learn to manipulate their puppets effectively by presenting a short puppet show.

OUTLINE

Session One:

A. Discussion of puppets
    1. puppets the children have previously made
    2. puppets the children have seen and where
    3. types of puppets with models of each to show
        a. finger
        b. hand
        c. rod
        d. shadow
        e. marienettes
B. Paper plate puppets to make
    1. demonstration of
    2. children create their own

Session Two:

A. Review of session one discussion
B. Sock puppets to make
    1. demonstration of
    2. children create their own
C. Discuss presenting a puppet show in the next session with the puppets the children have made

Session Three:

A. Children bring back puppets
    1. set up stage
        a. table on side
        b. large cardboard box
    2. story told by leader
    3. children have puppets re-enact story

MOTIVATIONS

Demonstration of the various types of puppets is excellant in getting a responsive reaction from the children in wishing to make their own puppet.

MODES OF PRESENTATION

To present the making of the paper plate puppets a model of one is necessary to show the children, birfly explaining how it is created. Next the supplies they will will be used are pointed out and they immediately begin working. As the children make their puppet they will begin conversing with it. At this time, the leader can take his puppet and conduct various conversations with the other puppets.

The presentation of the sock puppet is basically the same. The discussion with the puppets in this session would concern the type of story to use in the last session for a puppet show. Also as the children wish to take their puppets home, encourage them to bring them back at the final session.

MATERIALS

Session One:

A. Room supplies
   1. scissors--one pair per child
   2. pinking shears--to share
   3. paste or glue--one per child
   4. staplers
   5. extra staples
   6. crayons
   7. felt marking pens
   8. several boxes of materials (see below)

B. Materials
   1. paper plates--white or pastel (two per child)
   2. felt square--body of puppet (one per child)

C. Trimmings
   1. cotton balls
   2. scrap fur
   3. pipe cleaners
   4. cellophane--various colors
   5. sequins, tin-foil decors, tinsel
   6. colored construction paper-or cardboard
   7. foil
   8. glitter
   9. feathers
   10. bits of spongs
   11. ribbon
   12. fringe
   13. small artificial flowers
   14. yarn-plenty for hair--various colors

Session Two:

A. Room supplies: same

B. Materials
   1. socks--one per child--pastel colors
   2. buttons--one matching pair per child

C. Trimming
   1. same (may want needle and thread where children are old enough-if not use plenty of safety pins)

AUDIO-VISUAL MATERIALS

Diagrams of the puppets the children are to make are helpful. Musical recordings can be used in the third session as background music to the story used for the puppet show.

TOPICS FOR INDIVIDUAL RESEARCH

The leader should encourage the children to become aware of the puppets they see on TV or live puppets at school, churches or home.

TOURS AND COMMUNITY RESOURCES

A tour is feasible if there is an organization in the community set up to receive groups of young people for the purpose of seeing puppets in use. Many art museums, churches, womens clubs and schools may have a puppet troupe that can be visited or used as sources for borrowing demonstration puppets for the leader to bring to the children.

LEADERSHIP ROLES TO BE PROVIDED

In the third session one or two children may assume the responsibility of organizing the actual presentation.

REWARDS TO BE OFFERED

1. tangable: creating two hand puppets
2. intangable: satisfaction in bringing each puppet to "life"

BIBLIOGRAPHY

Arnot, Peter D. Plays Without People. Bloomington: Indiana University Press, 1964.

Batchelder, Marjorie Hope. The Puppet Theatre Handbook. New York: Harper & Brothers, 1947.

Beaumont, Cyril William. Puppets and the Puppet Stage. New York: Studio Publications, Inc., 1938.

Bodor, John. Creating and Presenting Hand Puppets. New York: Reinhold, 1967.

Hoben, Alice May. The Beginners Puppet Book. New York: Noble & Noble, Inc., 1938.

*Hooper, Grizella H. Puppet Making Through the Grades. Worcester: Davis Publications, 1966.

*Primary source for step by step procedure for making puppets, including drawings and pictures.

MINI-WORKSHOP PROPOSAL

TITLE Chess AREA L. A. NO

PROPOSED BY Steve Childress DATE December 1975

SESSIONS REQUIRED 4-8 SESSIONS LENGTH 1 hour

MOTIVATIONAL TITLE AGE RANGE 12-14

OVERVIEW:

Development of chess skills

OUTLINE

I. Objectives of Sessions.
   1. Cover rules, objectives of game, methods for improvement

II. Outline Content
   1. Session 1
      A. Cover rules
      B. Cover conduct and practices during game
      C. Cover idea behind openings
         1. Two-knights defense
   2. Session 2
      A. Openings continued
         1. three-knights opening
         2. 4-knights opening
      B. Discriptive notation covered
   2. Session 3
      A. Review of discriptive notation
      B. Cover algebraic notation
      C. Openings continued
         1. Ruy Lopez
   4. Session 4
      A. Using notation to recreate games
      B. Use of book for study into openings
      C. Use of magazines for study of total game tactics

III. Motivations to be used
   1. Interest in chess
   2. Interest in competition
   3. Interest in winning

IV. Modes of Presentation
   1. Presentation of ideas during play
   2. Learning through experience (play)

V. Materials
   Modern Chess Openings (Available through U. S. C. F.)
   "Chess Life & Review" " " "
   Chess board 2 1/4" squares
   Chess pieces
   Magnetic demonstration board

VI. Topics for Individual Research
   1. Any standard opening line
   2. Game tactics and practices

VII. Tours and Community Resources
   1. U. S. C. F. activities and clubs

VIII. Resource People Recommended
   1. U. S. C. F. players rated over 1200

IX. Leadership Roles to be Provided
   1. Competition on a 1 to 1 level.

X. Library skills to be emphasized
   1. Learning to find openings in MCO and follow games in print

XI. Rewards to be offered
   1. Intrensic in play
   2. Joy of winning or playing well

MINI-WORKSHOP PROPOSAL

TITLE Leadership AREA L. A. NO

PROPOSED BY Language Arts Committee DATE August 8, 1974

SESSIONS REQUIRED 4-6 SESSIONS LENGTH 2 hours

MOTIVATIONAL TITLE Take Me to Your Leader AGE RANGE 8-15

OVERVIEW:

What makes a leader? Do they look different? How do they act? Are you a leader? Come to this session and find out!

LEADERS

I. OBJECTIVE

1. The student will demonstrate their ability to recognize leadership qualities.
2. The student will acquire a knowledge of world leaders through individual research.
3. The student will demonstrate through role playing, simulation and sociodrama characteristics of a leader.

II. OUTLINE CONTENT

1. Recognize leadership qualities.
2. Display leadership qualities.
3. Acquire knowledge of several leaders of the past and present.
4. Develop a vocabulary of leadership terms.

III. MOTIVATION

1. Follow the Leader - start with traditional game. Volunteers later start their own group activity allowing leadership to emerge.
2. Brainstorming involving whole group on the characteristics of a good leader. From this group compile a list to bring out the most important characteristics.
3. Simulation Game - imagine you are in an undeveloped field. How would you develop a town.
4. What did he do? Put on flashcards a persons name on one side and why he was important on the other side.
5. Play charades. Identify that person.
6. Write a riddle about a leader. Others must identify the leader.
7. Put yourself in a leaders position and write an autobiography.
8. Write a skit about a leader, produce and direct it.
9. Choose a leader. Research the leader and present your findings in an original idea to the class.

10. Who am I? Yes or no! Pin the name of an important leader on your back. The students must discover "your" identify through questions.

11. Break the code (7-8).
Example:

6	$	"	"	$	1/2	X		&	%	1/2	@	2	#	%	@
W	i	l	l	i	a	m		B	r	a	d	f	o	r	d

(	#	9	5		6	$	5	4	9	%	#	7
J	o	h	n		W	i	n	t	h	r	o	p

%	#	1/4	?	%		6	$	"	"	$	1/2	X	/
R	o	g	e	r		W	i	l	l	i	a	m	s

7	?	4	?	%		/	4	¢	*	)	?	/	1/2	5	4
P	e	t	e	r		S	t	u	y	v	e	s	a	n	t

12. Compile a list of who's who among great inventors.

IV. CREATIVE THINKING STRATEGIES USED IN THIS UNIT.

Refer to Frank Williams: Classroom Ideas for Encouraging Thinking and Feeling.

#3 Analogies
#5 Provocative Questions
#11 Intuitive Expression
#13 Study Creative People and Processes
#14 Evaluate Situations
#15 Creative Reading Skill
#16 Creative Listening Skill

V. MATERIALS

Beck, McCrea, Shapiro. People; SRA; Chicago, Illinois 1970.

Beck, McCrea, Shapiro. Promise; SRA; Chicago, Illinois 1970.

Christobel, Gilloley, Wagoner. Social Studies Games and Activities; Teachers Publishing Corp. (Grade Teacher) 1964.

Crump, Kenneth, Jr. Napoleon Bonaparte; Scholastic Book Service; New York. 1966.

Kennedy, John F. Profiles in Courage.

Langer, Walter C. The Mind of Adolph Hitler; New American LIbrary; New York 1973.

Olson, Helen. Moments of Decision; Scholastic, New York 1961.

Reeder, Col. "Red". Dwight David Eisenhower - Fighter for the Peace; Garrard Publishing Co., Champaign, Illinois 1968.

Williams, Frank. Classroom Ideas for Encouraging Thinking and Ideas; D.O.K. Publisher's Inc. 1970.

Wright, Louis. Antony and Cleopatra; Washington Square Press; New York 1961.

AUDIO VISUALS

County audio visual aids

VI. TOPICS FOR INDIVIDUAL RESEARCH

Students brainstorm leaders and each select one to research

VII. TOURS AND COMMUNITY RESOURCES

Ken Hechler's Office
State Capitol Building
City Hall

VIII. RESOURCE PEOPLE

Ken Hechler
Mayor - town leaders
Dr. Bernard Queen
Dr. William Coffey
Robert Ellis

IX. LEADERSHIP ROLE

Opportunities for leadership are to be integrated throughout this unit.

X. LIBRARY SKILLS

Use of card file, catalog, and periodicals, newspapers, and microfilm.

Use of vertical file.

Reference books.

XI. REWARDS

Meeting well-known personalities.

News coverage of many events.

Presentations to groups.

Intrinsic reward of accomplishment.

Children publish article in newsletter to be sent to his school.

MINI-WORKSHOP PROPOSAL

TITLE Storytelling AREA L. A. NO

PROPOSED BY Ora Gillispie DATE August 8, 1974

SESSIONS REQUIRED 4 SESSIONS LENGTH 1-2 hours

MOTIVATIONAL TITLE Tattletales AGE RANGE 8-15

OVERVIEW:

Does seeing, hearing and feeling make for interest in telling?

Does storytelling need form?

Are tattletales interesting?

Let's find out.

I. OBJECTIVES

1. The student will learn to express thoughts and feelings through storytelling.

2. The students will acquire a knowledge of storytelling techniques through research and discussions.

3. The students will acquire a larger vocabulary through listening to and correcting their stories.

4. The students will learn self evaluation through self critique.

II. OUTLINE CONTENT

1. Recognize storytelling techniques.

2. Dramatize a story.

3. Acquire a knowledge of some good storyteller.

4. Create an interest in reading.

5. Create a storytelling league.

III. MOTIVATION

1. Let's "tattle tale". - Start by telling a short experience story. (p. 44 - Helping Children in Oral Communications by Alberta Munkers). Ask for volunteer experience stories. Evaluate and reconstruct for improvement in techniques of storytelling.

2. A skeleton story - (Example copies for each on duplicator) a form of storytelling.

   A. A beginning.

   B. Some happenings.

   C. A climax.

   D. An ending.

3. Brainstorm for techniques that make for good storytelling. (p. 33 - Helping Children in Oral Communication - A. Munkers).

4. Record stories and let children listen for mistakes (wrong word, voice, etc.).

5. Show pictures expressing emotions. Children write and tell a story about the pictures.

6. Guessing Game: Who Am I? Students use body motions and expressions to portray characters in a story. Guess the story and the characters.

7. Tell a short story "The Owl Who Changed Her Tune." (p. 27 Frank Williams Classroom Ideas). Let students make a title for the story. Students make stories others provide titles.

8. Brainstorm for kinds of stories. On board list these in groups. Children select stories from this group. Research for a story prepare to tell for future assignment.

9. Students listen to teacher read then tell an ending for the story. (Example: Frank Williams Classroom Ideas p. 57).

10. Brainstorm for "famous people" stories and/or strange character stories. People choose one to read and tell to group.

11. Metaphorical stories. Brainstorm for metaphors. (As big as a cow, as high as the moon) make a list. Children use as many as they can to make a story to tell.

12. Be a ventrilequist--use puppets to tell a story.

IV. Creative Thinking Strategies Used. (Refer to Frank Williams: Classroom Ideas for Encouraging Thinking and Feeling).

#1 Paradoxes
#4 Discrepencies
#8 Organized Random Search
#11 Intuitive Expression
#14 Evaluating Situations
#16 Creative Listening Skills
#18 Visualization Skills

V. MATERIALS

Audio Visuals--
1. Videotape
2. Cassette tape recorder
   Book reviews
   Book list at PACE Center
   Card catalogues--public library, Marshall University library

3. Puppetts

VI. TOPIPS FOR INDIVIDUAL RESEARCH

1. League leaders--brainstorm for kinds of stories. Read and tell.

2. Famous storytellers.

3. Authors of stories.

VII. TOURS AND COMMUNITY RESOURCES

1. Pearl Buck's Home
2. Browse through childrens section at libraries.
3. Members of storytellers league visit the center.
4. Visit classrooms and tell stories to other classes.

VIII. Gladys Nicholas--member of The Story Tellers League in town will visit center and tell stories.

IX. LEADERSHIP ROLE

Forming leagues. Choosing league leaders. Committee chairman for visits.

A SKELETON STORY

It is not quite ten o'clock when_____. Bill could only say, "_____".

The creature was_____. Bill reached out and_____. It was_____.